

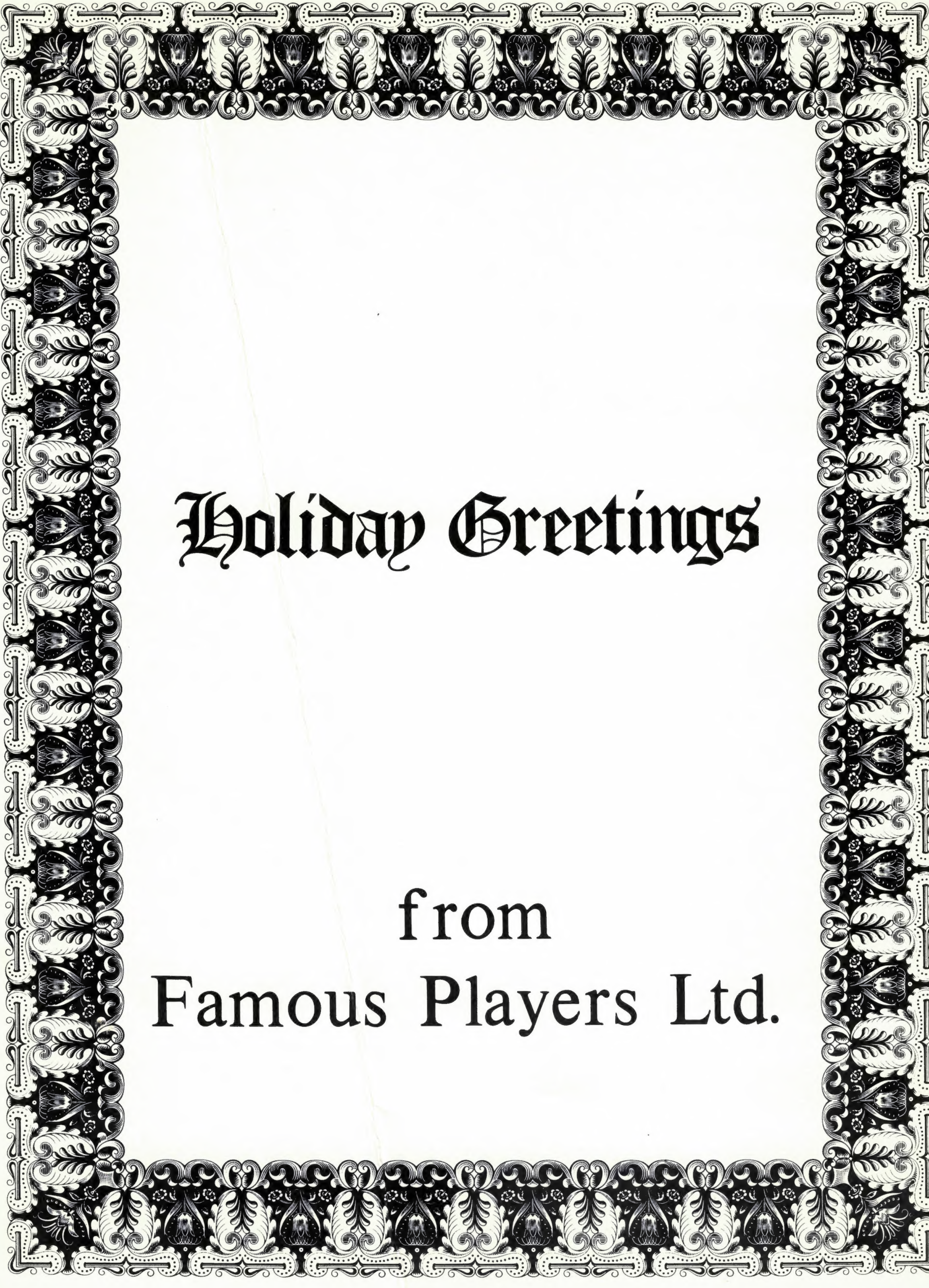
cinema canada

#24

\$1



**Censorship in Canada: B.C. and Manitoba
Short Films: Yorkton and Montreal, Reviews
Feature Film Production Guide**

An ornate, black and white decorative border frames the entire page. It features a repeating pattern of stylized flowers, leaves, and scrolls, with a more complex design at the corners.

Holiday Greetings

from
Famous Players Ltd.

December-January 1976
Third Edition, number 24

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Lee Rolfe

John Hofsees
Jane Dick

Günter Ott

John Hofsees

Jack Ammon

They're hot.

THE MOB LAWYER. He got his kicks in the strangest ways.

THE ADULTEROUS WIFE. When her husband went off to war, she went off to another man.

THE STRIP JOINT M. C. He catered orgies for the rich.

THE BLACK COP. Too many white "big shots" wanted this case swept under the rug.

THE POLICE CHIEF. If you had the right connections, you could get away with murder.

THE VENGEFUL FATHER. His daughter was the dead victim of a sex ring, and someone was going to pay!

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REVERB

Independent vs. NFB

Cinema Canada received the following exchange of letters from the authors. Ed.

Kathleen Shannon,
Women's Studio,
National Film Board
Montreal, Quebec.

Dear Ms. Shannon,

I am an independent woman filmmaker in Montreal who has graduated from a university film program two and a half years ago. Since then I have had experiences in documentary films and experimental films, among these a film done for the Montreal Association for the Mentally Retarded, a Canada Council grant for a film to document a cross-Canada trip, and others being distributed and/or entering festivals.

In the spring of this year I heard about the Women's Studio in the NFB and its training program. At that time I had a script written for the International Women's Year and I wanted to see it produced. As usual, funds were hard to come by, and I was advised by the Women's Program at the Secretary of State to contact your studio. I did, and after a long delay, I was told that the studio was not financially equipped to handle dramatic projects at the moment and that you were concentrating on documentary projects. Great, I said, would there be any openings on your crews for me. I was then told of the training programs for this summer. It sounded good; I wanted the experience of working with a new team within an organisation. It is all part of the process of gaining experience wherever you can and 'stepping into the professional world', which I thought was what (part of) the aim of the Women's Studio was. Hanna Fisher told me that from the work I had shown her, obviously I had experience in filmmaking. (!) She thought I might be able to help in this training pro-

For your information

In last month's article about the Seventh Canadian Student Film Festival, Dr. Serge Losique was given credit for directing the event. However, the article failed to mention that the Festival is sponsored and organized by the Conservatory of Cinematographic Art of Concordia University. Dr. Losique is the Director of the Conservatory.

gram and she would ask you. After some delay again and daily phone calls from me, Hanna finally told me that you said no; if you needed anyone to help, you would find someone from inside the Board. O.K. Then I asked if I could participate in the training program, since that would be good for me too. No, I was told that the training program was only for people who had no experience at all. After hanging up, I thought for a while, thought about how I had been trying to obtain work and experience, and I called again and asked if I could enter the training program for sound, since that was an area I wasn't familiar with. This time I was told no, because you wanted people who had had *some* experience and could go out straight from the program into the 'real' world of productions. What it boils down to is that I am either over-qualified or under-qualified and I can never win. I asked then what your studio intended the trainees to come out and do. The answer was that *hopefully* they would attach themselves to one of the studios and 'make themselves indispensable'. Well, I have been trying to 'attach myself' and 'make myself indispensable' many many times. I sort of thought that aim was pretty ambiguous.

What bothers me is the attitude of the people in your studio, as presented to me anyway. Here I am, a young qualified filmmaker, with the necessary training, willing to train in other areas and work in any capacity, asking you for help because you are the Women's Studio and I am a woman; and you offered no help whatsoever, if anything, you gave frustrations, headaches, and total disillusionment. I had to catch you ladies between meetings, lunches and whatnot (which is understandable) and no one ever calls back. If I call and ask to speak to K. Shannon, the other end says with a cynical grunt, "O.K., I'll tell her but I can't promise anything." I am given feeble apologies of "I'm sorry that I'm speaking to you like a male employer." Well, as far as I am concerned, the sex of the employer is not the issue, it is the attitude, and the sincerity of a group which is established to help precisely those like me. Although I am speaking from only one person's experience, I have heard other instances of inability and unwillingness to help independent women filmmakers (shall I add struggling?) by your studio.

I dread to see the Women's Studio become a tightly-knit little bureaucratic group ignoring those out there who are fighting for themselves. I hope you will re-evaluate your objectives and your attitudes, not those towards men, but those towards women.

Mary Stephen

Mrs. Mary Stephen,
Ste. Dorothée,
Laval, Quebec.

Dear Mary Stephen,

I'm sorry that you feel you've been badly treated by Studio D, and want you to know some of our realities.

During the past year I have interviewed about 300 people needing jobs and/or training. We've had the smallest budget of any headquarters studio, being new, and have attempted a real Loaves and Fishes act - devising different programmes to meet different needs - so you may well have been contradictorily overqualified for one and underqualified for another.

It is important that you know that Studio D is *not* mandated as a "women's studio" *nor* a training programme. That we are perceived as such is a *reflection of our own commitments*. Just as all studios at the National Film Board, we are under pressure to use staff people before free lancers - nevertheless, this dio has involved about 80 independent women, in one way or another, during the past year.

While there aren't enough of us in what you perceive as a "tightly-knit little bureaucratic group" to respond adequately to the needs of all the would-be women filmmakers across this country, I cannot believe that any of my people ever answered you with a "cynical grunt." Cynical we're not - it often seems idealistic folly that I took on this job.

I've not solved the problem of returning all phone calls to me, though I usually devote my evenings to that purpose. If I took all my calls during the day I would not be able to accomplish other things that I perceive as important, like lobbying for women at a management level, developing viable and thrifty projects, being in touch with audiences and communities, organizing training programmes, writing proposals to government to raise funds for new programmes, etc., etc.

REVERB

Probably my first commitment is not to experimental filmmakers, partly as there are other agencies like the Canada Council that can respond (or other studios at NFB), partly because I'm overwhelmed by the practical information needs of women in the community, (partly because of my own background — most filmmakers of my generation worked for many years before getting a chance to direct films of our own).

I congratulate you on what you've achieved already and want to suggest that while there is much wrong with the situation for independent young filmmakers generally in this country — women particularly — you should do some more reflecting before making accusations.

Sincerely,
Kathleen Shannon,
Executive Producer,
Studio D.

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FILM NEWS

Major Developments CFDC

According to reports the Canadian Film Development Corporation has been granted a temporary dose of medicine for its chronic illness: lack of money amid confusion about its mandate. On November 10 Secretary of State Hugh Faulkner announced interim financing of \$5 million to last until March 1977. That mandate expires March 1976, so the Secretary of State now has extra time to decide what the CFDC should do. Should it get involved in TV movies and/or series? Should it be able to make long term loans to producers, outside of direct investment in films? How much money does it need? These and other high velocity questions are to be answered in time for the necessary House of Commons review and revision.

Ottawa

Despite various starting dates announced for Faulkner's voluntary quotas for the chains – February 1st and December 1st have been bandied about publicity – it seems that they'll begin when the chains have lined up enough product to show... Pierre Juneau has been appointed a special advisor to prime minister Trudeau, and the poor guy immediately drew more flack – his first big dose being his parliamentary election defeat – because of his \$40,000 plus salary in the midst of controls, and his entrance through the back door when he couldn't get in the front way.

CBC-NFB Distribution

The CBC and the NFB, says Secretary of State Hugh Faulkner officially, will combine forces to spread Canadian CBC TV efforts throughout the land. The Film Board will act as dis-

tributor, and will transfer video to film, so that CBC programmes can be taken off the shelf and be made available for public loan via the same outlets as regular NFB films. Ninety hours of CBC material will be made available the first year, and 150 hours per year thereafter. Documentaries will travel first, and eventually music and drama will be added. A special grant from the Secretary of State's office will cover fees to Canadian talent for the extra viewing of their work.

Global

Global TV network license hearings took place in November in front of the CRTC, and Canada's U.S. network took the position that their Canadian content requirements should be lowered, because they're losing money now and they can't make any with Canadian shows and they'd rather concentrate on news shows for Canadian content because they don't have to worry about competition from American shows. The hearings took place right after Global programming head John Spaulding resigned because of continual reduction in Canadian programming.

So here we have Global head Allan Slaight aggressively hitting the CRTC with the classic Canadian cultural cop-out; call it Canadian and call it an automatic money-loser. Global's Canadian shows are poorly done and Global has cancelled any shows that showed audience potential. Slaight, you might remember, is the broadcaster who managed to make Toronto's CHUM radio rich by getting it programmed in the U.S. The CRTC was not wholly convinced by Slaight's arguments, but is in a tough position. It doesn't want Glo-

bal to go broke, nor does it want to revoke its license in the spring. And it can't allow Global to get away with lower content percentages because then all the other non-CBC stations and networks would follow Global.

Production

Let's have a rousing chorus of cheers for the tax man because, due largely to him, countless features are rolling in Toronto and Vancouver. For it's tax deadline time: not the April filing date, but the investment date, whereby those dollars just bulging out of pockets of investors have to be put someplace before December 31 or the government will get 'em. Why not film, says the producer. Okay. Never mind that the amount of winter light, and the variations therein, causes pretty difficult shooting in November; we're used to making pictures in the North. And so we've got full features and TV features on location at the time of my very writing.

Features

For all information on current feature length Canadian productions, from first day of shoot to first public screening, see the Production Guide on the following page.

Television

Out west they make thrillers too, and Canawest TV productions is filming two *Our Man Flint* TV features in Vancouver for ABC's Wide World of Entertainment, and in partnership with Twentieth Century-Fox. **Dead on Target** was written by Norman Klenman and directed by Joseph Scanlan. **Ultimatum** was written by Harry Junkin and also directed by Scanlan. Both were shot in October. Ray Danton stars and the two pics' casts include Sharon Acker, Larry Dane, Rex Owen, Donnelly Rhodes, Guy Robinson, Gay Rowan and Linda Sorenson. Canawest crews shot both: Kelly Duncan as DOP, Harvey

McCracken as AD and Chris Dew as editor.

CBC

Further on the TV front, the CBC finished shooting a made-for-TV feature on November 17. Producer was Wilton Shiller, director Gerry Mayer, and James Franciscus starred. It's a thriller about Mounties and dope pushers and undercover efforts to achieve justice by **The Man Inside**, which is the title. Also in the cast were Jacques Godin, Len Birman, Stefanie Powers, and Allan Royal. Plans are, of course, to sell the feature to American TV and release it theatrically in Europe.

On the non-fiction front, the CBC is making **The Hecklers**, an hour special about the history of political cartooning in Canada. And almost at the official signing point is an NFB-CBC deal whereby the two institutions will co-produce up to four hours of TV film each year, with the CBC to broadcast the results and the NFB to distribute them. Content will centre on historical drama, with Riel among the likely subjects.

NFB

NFB efforts now under way are **The Mad Canadian**, a theatrical short by Bob Fortier about Ken Carter, the King of the Car Jumpers, and **Fire Drill**, by Michael Scott, the second in the half-hour TV Directors' Film Program. It's about two old men in a dusty Winnipeg hotel who struggle to make their presence felt in an unsavory world.

On feature charts for the NFB is a drama by Robin Spry, although length and location as well as start date haven't been set yet. It'll be about a journalist who does a story on lead pollution and is then forced to make crucial personal decisions. Also at the NFB, or through it, is the official Olympic Film. Official announcements are due in

The postal strike seriously disrupted operations at Cinema Canada and we were slow to get news from across the country once the strike was over. Our apologies for not covering areas other than Ontario and Quebec in this issue. We are pleased to present the Feature Film Production Guide, new in this issue, and for which our grateful thanks goes to D. John Turner.

(continued on p. 12)

Feature Film Production Guide

Situation as of December 15, 1975

Prepared by D. John Turner at the National Film Archives for Cinema Canada.

*This guide will appear periodically with films listed in chronological order from the first day of shooting. The films are fiction unless otherwise indicated. A co-production designated "official" is one made according to an official co-production agreement (with France, Italy and the United Kingdom) or an **ad hoc** agreement arranged by the Secretary of State.*

Production information will be added as it comes in, and non-essential information, once printed, will be eliminated in subsequent guides. Please phone additional information or corrections to Cinema Canada (924-8045 in Toronto or 272-5354 in Montreal).

Code to information

w.t. working title.

film stock and aspect ratio for which the image is composed.

lab. laboratory, **dial.** dialogue and any versions, **p.c.** production company, **exec. p.** executive producer, **p.** producer, **assoc. p.** associate producer, **d.** director, **sc.** scenarist, **ph.** director of photography, **ed.** editor, **m.** music, **i.p.** leading players.

status is the stage of the production

Shoot

1975 (Nov 20 —
35mm Colour (5247) 1.85
lab. Film House (Tor)
loc. Brampton (Ont)
studio. Kleinberg (Ont)
dial. English
p.c. Harve Sherman Productions
p. Harve Sherman
d. Harvey Hart
sc. Dick Berg from a novel by Douglas Fairbairn
ph. Zale Madger
ed. Ron Wiseman
i.p. Cliff Robertson, Ernest Borgnine, Henry Silva, Les Carlson, Brenda Donohue, Helen Shaver, Larry Reynolds, James Blendick, Gloria Chetwynd.
status: Shooting

The Little Girl Who Lives Down the Lane

1975 (Nov 15 —
35mm Colour (5247) 1.85
lab. Bellevue Pathé (Mtl)
loc. Knowlton (P.Q.)
dial. English
p.c. Carnelian Productions
exec. p. Alfred Pariser, Harold Greenberg
p. Zev Braun
assoc. p. Denis Héroux
d. Nicolas Gessner
sc. Laird Koenig and Dick Lochte from a novel by Koenig
ph. René Verzier
ed. Yves Langlois
i.p. Jodie Foster, Scot Jacoby, Alexis Smith, Martin Sheen, Mortimer Shuman, Julie Wildman, Clesson Goodhue, Mary Morter, Mike MacDonald, Claire Polster, Dorothy Davis.
status: Shooting
note: Official Canada-France Coproduction

Breaking Point

1975 (Nov 10 —
35mm Colour (5247) 1.85
lab. Bellevue Pathé (Tor)
loc. Toronto
dial. English
p.c. Twentieth Century-Fox (U.S.A.), Breaking Point Productions Ltd (Mtl) CFDC participation

exec. p. Harold Greenberg, Alfred Pariser
p. Claude Héroux, Bob Clark
p. man. Dave Robertson
d. Bob Clark
sc. Stanley Mann (based on an idea by Roger Swaybill)
ph. Marc Champion
ed. Stan Cole
i.p. Bo Svenson, Robert Culp, John Colicos, Linda Sorensen, Belinda Montgomery, Stephen Young, Jeffrey Lynas
note: Canada - U.S. Coproduction
status: Shooting

Find the Lady

1975 (Nov 10 —
35mm Colour (5247)
lab. Film House (Tor)
loc. Toronto
dial. English
p.c. Quadrant Films Ltd (Tor), Impact Films Ltd (U.K.), CFDC participation
p. David Perlmutter, Gerald Flint-Shipman
d. John Trent
sc. David Main, John Trent
ph. Harry Waxman
ed. Al Gell
i.p. Lawrence Dane, John Candy, Mickey Rooney, Dick Emery, Peter Cook, Alexandra Bastedo
note: Official Canada - U.K. Coproduction
status: Shooting

L...

1975 (Nov 10 - Nov 29)
16mm Colour (7242) and BW
lab. Les Laboratoires de Film Québec (Mtl), Bellevue Pathé (Mtl)
loc. Montreal, Drummondville, Bedford (P.Q.)
dial. French
p.c. Cinak Ltée (Mtl)
p. Marguerite Duparc-Lefebvre
d. Jean-Pierre Lefebvre
sc. Jean-Pierre Lefebvre
ph. Yves Rivard
ed. Marguerite Duparc-Lefebvre
status: Picture editing

Love at First Sight

1975 (Nov 2 — Dec 15)
35mm Colour (5247)

lab. Film House (Tor)
loc. Toronto, Niagara Falls (Ont)
dial. English
p.c. Coup Films Ltd (Tor), CFDC participation
exec. p. John Trent, David Perlmutter
p. Peter O'Brien
d. Rex Bromfield
sc. Rex Bromfield
ph. Henri Fiks
ed. Alan Collins
i.p. Dan Aykroyd, Mary Ann McDonald, Jane Mallett, George Murray, Mignon Elkins, Les Carlson
status: Shooting

Le soleil se lève encore sur la rue Bélanger

1975 (Oct 27 — Dec 8)
35mm Colour (5247) 1.85
lab. Les Laboratoires de Film Québec (Mtl)
loc. Montreal
dial. French
p.c. Les Productions Pierre Lamy Ltée (Mtl), CFDC participation
p. Pierre Lamy
d. André Brassard
sc. Michel Tremblay
ph. Alain Dostie
ed. André Corriveau
m. Beau Dommage
i.p. Rita Lafontaine, Yvon Deschamps, Denise Filiatrault, Huguette Oligny, Jean Mathieu
status: Picture editing

Death Weekend

1975 (Oct 27 — Dec. 1)
35mm Colour (5247) 1.85
lab. Quinn Labs (Tor)
loc. Seneca College (Ont)
dial. English
p.c. DAL Productions (Mtl), CFDC participation
studio. Kleinberg (Ont)
exec. p. John Dunning, André Link
p. Ivan Reitman
d. William Fruet
sc. William Fruet
ph. Robert Saad
ed. Jacques Jean
i.p. Brenda Vaccaro, Don Stroud, Chuck Shamata, Kyle Edwards, Don Granboner, Richard Ayres
status: Picture editing

L'absence

1975 (Oct 20 - Nov 21)
16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl)
loc. Montreal
dial. French
p.c. Association coopérative de productions audio-visuelles (Mtl)
p. Bernard Lalonde
d. Brigitte Sauriol
sc. Brigitte Sauriol
ph. Daniel Fournier
ed. Louise Côté
i.p. Frédérique Collin, Jean Gascon, Monique Mercure, Guy Thauvette, Louise Dusault, Isabelle Lajeunesse, Jocelyn Bérubé, Roger Lebel.
status: Picture editing

Chanson pour Julie

1975 (Oct 6 - Nov 6)
16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl)
loc. Montreal, St-Norbert (P.Q.)
dial. French
p.c. Les Productions Pierre Lamy Ltée (Mtl), CFDC participation
p. Pierre Lamy
d. Jacques Vallée
sc. Jacques Vallée, Michel Garneau (from an idea by Jean-Pierre Ferland)
ph. François Protat
ed. Jacques Vallée, Avde Chiriaef
sd. Pierre Blain

m. Jean-Pierre Ferland
i.p. Jean-Pierre Ferland, Anne Dandurand, Danielle Roy, Frenchie Jarraud, Jacques Thisdale
status: Picture editing

Never Look Back

1975 (Oct 6 - Oct 29)
16mm Colour (7247)
lab. Production Film Makers Associates Ltd (Tor)
loc. Toronto, Markham, Maple (Ont)
dial. English
p.c. 312821 Ontario Ltd (Tor)
p. Ed Hunt
assoc. p. John Edwards
d. Ed Hunt
sc. Ed Hunt
ph. Mark Irwin
ed. Ed Hunt
i.p. Nicky Fylan, Sue Petrie, Eli Rill, Cec Linder, Gary McKeehan
status: Picture editing

The Keeper

1975 (Oct 1 - Oct 24)
16mm Colour (7247)
lab. Action Film Services Ltd (Vancouver)
loc. Vancouver
dial. English
p.c. Lionsgate Productions Ltd (Vancouver) CFDC participation
p. Don Wilson
d. Tom Drake
sc. Tom Drake
ph. Doug McKay
ed. Sally Paterson
i.p. Christopher Lee, Tell Schreiber, Sally Gray, Ross Vezarian, Ian Tracy
status: Picture editing

Partners

1975 (Sep. 29 - Nov 4)
35mm Colour (5247) 1.85
lab. Bellevue Pathé (Tor)
loc. Niagara Falls, Toronto (Ont)
dial. English
p.c. Clearwater Films Ltd (Tor), CFDC participation
exec. p. G. Chalmers Adams
p. G. Chalmers Adams, Don Owen
p. man. Bob Linnell
d. Don Owen
sc. Norman Snider, Don Owen
ph. Marc Champion
ed. George Appleby
i.p. Denholm Elliott, Hollis McLaren, Michael Margotta, Lorraine Foreman, Lee Broker, Robert Silverman, Robert Warner, Judith Galt
status: Picture editing

Cindy

1975 (Sep 15 - Oct 31)
35mm Colour (5247) 1.85
lab. Les Laboratoires de Film Québec (Mtl)
loc. Montreal
dial. English
p.c. President Films Regd (Mtl)
p. Frank Vitale
d. Frank Vitale
sc. Frank Vitale, Allan Bozo Moyle
ph. Ivar Rushevik
ed. Frank Vitale
i.p. Andrée Pelletier, Miguel Fernandez, Anne-Marie Provencher, Allan Bozo Moyle, Joe Mattia
status: Picture editing

L'eau chaude l'eau froide

1975 (Sept 9 - Oct 25)
35mm Colour (5247) 1.85
lab. Les Laboratoires de Film Québec (Mtl)
loc. Montreal
dial. French
p.c. Les Films André Forcier (Mtl), Association coopérative de productions audio-visuelles (Mtl), CFDC participation
p. Bernard Lalonde, André Forcier
d. André Forcier

sc. André Forcier, Jacques Marcotte
ph. François Gill
ed. André Corriveau
l.p. Jean-Pierre Bergeron, Jean Lapointe, Louise Gagnon, Régent Audet, Sophie Clément, Albert Payette, Anne-Marie Ducharme, Guy L'Ecuyer, Françoise Berd, Elise Varo, Jacques Marcotte, Roger Turcotte, Marcel Fournier, J.-Léo Gagnon, Carole Laure, André Forcier, Jean Dansereau
status: Picture editing (rough cut)

A Sweeter Song
 1975 (Sep 6 - Oct 3)
 16mm Colour (7247)
lab. Quinn Labs (Tor)
loc. Toronto
dial. English
p.c. Labyrinth-Burg Productions Ltd (Tor), CFDC participation
exec. p. Tony Kramreither
p. John Hunter
assoc. p. Sam Jephcott
d. Allan Eastman
sc. Jim Henshaw, Allan Eastman
ph. Robert Brooks
ed. William Gray, Allan Eastman
l.p. Jim Henshaw, Sue Petrie, Susan Hogan, Peter Jobin, Allan Migicovsky, David Bolt
status: Picture editing

Je suis loin de toi mignonne
 1975 (Sep 2 - Oct 14)
 35mm Colour (5247) 1.85
lab. Bellevue Pathé (Mtl)
loc. Montreal
dial. French
p.c. Rose Film Inc (Mtl); CFDC participation
exec. p. Pierre David
p. Marie-Josée Raymond
d. Claude Fournier
sc. Dominique Michel, Denise Filiatrault, Claude Fournier
ph. Claude Fournier
ed. Claude Fournier
l.p. Dominique Michel (Rita), Denise Filiatrault (Flo), Juliette Huot, Gilles Renaud, Denis Drouin and introducing Carole Dagenais
status: Sound editing

Second Wind
 1975 (Aug 30 - Oct 16)
 35mm Colour (5247) 1.85
lab. Film House (Tor)
loc. Gravenhurst, London, Toronto (Ont)
dial. English
p.c. Olympic Films Inc (Tor), CFDC participation
exec. p. Les Weinstein
p. James Margellos
d. Don Shebib
sc. Hal Ackerman
ph. Reg Morris
ed. Eric Wrate
l.p. James Naughton, Lindsay Wagner, Ken Pogue, Louis Del Grande, Vivian Reis, Tom Harvey, Allan Levson, Tedde Moore
status: Picture editing

Tony Saitta
 1975 (Aug 25 - Oct 27)
 35mm Colour (5247) 1.85
lab. Bellevue Pathé (Mtl)
loc. Montreal
dial. English (versions; French; Italian)
eng. adapt. Chuck Smith
p.c. Les Productions Mutuelles (Mtl); Fida Cinematografica (Italy)
exec. p. Fabrizio De Angelis, Robert Ménard
p. Edmundo Amati
d. Alberto de Martino
sc. Gianfranco Clerici; Vincenzo Mannino; Alberto de Martino
ph. Aristide Massaccesi
asst. ph. Allan Smith
l.p. Stuart Whitman, Martin Landau, John Saxon, Tisa Farrow, Gayle Hunnicut, Carole Laure, Jean Leclerc

note: Canada-Italy co-production
status: Picture editing (in Italy)

Brethren
 1975 (July 27 - Aug 29)
 16mm Colour (7247)
lab. Bellevue Pathé (Tor)
loc. Toronto
dial. English
p.c. Tundra Film Co. Inc. (Tor) in association with Clearwater Films Ltd. (Tor) CFDC participation
exec. p. G. Chalmers Adams
d. Dennis Zahoruk
sc. Dennis Zahoruk
ph. David Ostriker
ed. Dennis Zahoruk
m. Michael Snook
l.p. Tom Hauff, Ken Welsh, Richard Fitzpatrick, Sandra Scott, Candace O'Connor, Larry Reynolds, Alison MacLeod
status: Sound editing

Les pirates de la butte
 1975 (Jul 21 - Aug 30)
 35mm Colour (5247) 1.85
lab. G.T.C. (Paris)
loc. Montmartre (France)
dial. French
p.c. Citel Inc. (Mtl), Pierson Productions (Paris), Préboist Film (Paris)
p. Nicole Boisvert
d. Claude Pierson
sc. Huguette Boisvert
ph. André Zarra
ed. Jean Hamon
m. José Berghmans
l.p. Paul Préboist, Michel Galabru, Jacques Préboist, Monique Tarbes, Georges Chamarat
note: Canada-France co-production
status: complete

J.A. Martin photographe
 1975 (Jul 8 - Aug 22)
 35mm Colour (5247)
lab. NFB (Mtl)
loc. Montreal, St-Zénon, Ste-Monique, La Prairie, St-Roch-de-l'Achigan, Senneville, St-Alexis (P.Q.)
dial. French
p.c. National Film Board (Mtl)
studio NFB (Mtl)
p. Jean-Marc Garand
d. Jean Beaudin
sc. Marcel Sabourin, Jean Beaudin
ph. Pierre Mignot
ed. Jean Beaudin, Hélène Girard
l.p. Monique Mercure, Marcel Sabourin, Luce Guilbault, Denis Drouin, Denise Proulx, Jean Lapointe, Yvon Canuel, Guy L'Ecuyer, Paul Berval, Mariette Duval, Pierre Gobeil, Ernest Guimond, Yvon LeRoux, Henry Ramer
status: Sound Editing

Utilisation de nos forêts
 1975 (Jul 4 - Aug. 15)
 16mm Colour (7247)
lab. NFB (Mt.)
loc. Madawaska (N.B.)
dial. French
p.c. National Film Board (Halifax)
exec. p. Paul-Eugene Leblanc
d. Luc Albert
ph. Rodolphe Caron
ed. Ronald Fournier
note: Documentary
status: Picture editing

The Clown Murders (wt)
 1975 (Jun 16 - Jul 18)
 16mm Colour (7247)
lab. Film House (Tor), Blowup: Film Opticals (Tor)
loc. Toronto
Dial. English
p.c. Magnum International Productions Inc (Tor), CFDC participation

exec. p. Stephen Stohn
p. Christopher Dalton
d. Martyn Burke
sc. Martyn Burke
ph. Dennis Miller
ed. Alan Collins
m. John Mills-Cockell
l.p. Stephen Young, Susan Keller, Lawrence Dane, John Candy, Garry Reineke, John Bayliss and Albert S. Waxman in a great appearance
status: Ready for blowup to 35mm

Le Québec se réchauffe (wt)
 1975 (Jun 6 - Oct 16)
 16mm Colour (7247)
lab. NFB (Mtl)
dial. French
p.c. National Film Board (Mtl)
p. Jacques Bobet
d. Jean-Claude Labrecque
ph. Jean-Claude Labrecque; Jean-Pierre Lachapelle; André Gagnon; Alain Dostie
Note: Documentary; pre-olympic sports.
status: Picture editing

Born for Hell
 1975 (Mar 24 - May 8)
 35mm Colour (5247) 1.85
lab. Bellevue Pathé (Mtl) (English version only)
loc. Ireland; Germany
dial. English (French, German and Italian versions)
p.c. Cinerama T.I.T. (Germany); Compagnia Cinematografica Champion S.p.A. (Italy); Filmel (France); Les Productions Mutuelles Ltée (Canada); Cinévideo Inc. (Canada)
exec. p. Carlo Ponti, Eugène Lépicier, Pierre David, Claude Héroux
p. Georg Reuther
d. Denis Héroux
sc. Geza von Radvanyi, Clem Woods
ph. Heinz Hölscher
ed. Yves Langlois
l.p. Carole Laure, Mathieu Carrière, Andrée Pelletier, Debby Berger, Eva Mattes, Myriam Boyer, Christine Boisson, Ely de Gagliani, Leonara Fani.
note: Official coproduction
status: English, French and German versions ready for Jan 76 release.

Bachman-Turner Overdrive (wt)
 1975 (Feb 20 - Oct 26)
 16mm Colour (7247)
lab. Alpha Cine Service Ltd (Vancouver)
dial. English
p.c. Alfrick Film Productions (Vancouver)
d. W. Peter Allies
ph. W. Peter Allies, Bob Oscarson, Len Kowalewich, Robert Brooks, Doug McKay, Ron Thompson
sn. Ralph Parker
ed. Ray Hall
note: Documentary footage on concert tour by BTO; should make five 30 min. segments, a one hour special for CBC, and a theatrical feature.
status: Picture editing

Ti-mine, Bernie pis la gang
 1975 (Feb 19 - Apr 15)
 35mm Colour (5247) 1.75
lab. NFB (Mtl)
loc. Montreal
dial. French
p.c. National Film Board (Mtl)
exec. p. Robert Forget
p. Marc Beaudet
d. Marcel Carrière
sc. Jean-P. Morin
ph. Jean-Pierre Lachapelle
ed. Werner Nold
m. François Dompierre
l.p. Jean Lapointe, Marcel Sabourin, Rita Lafontaine, Anne-Marie Ducharme, Serge A. Savard, J.-Léo Gagnon, Annette Leclerc, Denyse Proulx, Raymond Lévesque, Guy L'Ecuyer, Ginette Morin, Jean-Pierre

Saulnier
status: Sound editing

Une semaine dans la vie des camarades
 1975 (Feb 12 - Sep 7) 65 days
 16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl), Mont-Royal (Mtl)
loc. Montreal (30 days), Thetford Mines, St-Jean-Port-Joli, Matane, Percé, St-Siméon, Sept-Îles, Shefferville, Jonquière, Arvida, Chicoutimi, La Tuque, Hull, Ottawa, Lebel-sur-Quévillon, Mont-Tremblant.
dial. French
p.c. L'Atelier d'expression multi-disciplinaire (Mtl), Les Productions 89 (Mtl)
p. Serge Gagné, Régis Painchaud
d. Jean Gagné
sc. Jean Gagné
ph. Bruno Carrière
ed. Jean Gagné, Jean Saulnier, Marthe de la Chevrotière, Louis Geoffroy
m. André Duchesne and les musiciens du Conventum with the participation of Raoul Duguay, Le Grand cirque ordinaire, Le Jazz Libre du Kébec, Le Komuso à cordes, Plume Latraverse, Cellule III and the people of Wolflake.
note: Documentary on counterculture
status: Sound editing

The Mystery of the Million Dollar Hockey Puck (La poursuite mystérieuse)
 The Littlest Canadian (wt); Pee Wee (wt)
 1975 (Jan 27 - Mar 12)
 35mm Colour (5247)
lab. Bellevue Pathé (Mtl)
loc. Montreal, Quebec, Trois-Rivières (P.Q.)
dial. English (French version)
p.c. DAL Productions Ltd (Mtl)
p. John Dunning, André Link
d. Peter Svatek, Jean Lafleur
sc. Peter Svatek, Jean Lafleur
ph. Richard Ciupka
ed. Peter Svatek, Jean Lafleur
m. Pierre F. Brault
l.p. Michael MacDonald, Angèle Knight, Marthe Thiery, Jean-Louis Millette, Kurt Schiegle
status: Finished, awaiting release

Chronique de la vie quotidienne
 1975 (Jan 6 - Sep 1)
 16mm Colour (7247)
lab. NFB
dial. French
p.c. National Film Board (Mtl)
p. Paul Larose
d. Jacques Leduc, Roger Frappier, Jean-Guy Noël
note: Documentary. Footage should make up six parts of 1 hour each, but a feature could result. Completion date: June 1977.
status: Picture editing

L'attente
 1974 (Dec 24) - 1975 (Jul 29)
 16mm Colour (7247)
lab. NFB (Mtl)
loc. Montreal, St-Hyacinthe, Drummondville, Mont-Tremblant (P.Q.)
dial. French
p.c. National Film Board (Mtl)
p. Paul Larose
d. Guy L. Côté, Hubert de Razinél
ph. Martin Duckworth, Michel Thomas
d'Hoste, Pierre Mignot
ed. Guy L. Côté
note: Documentary; footage should make up one feature and 2 or 3 shorter films.
status: Picture editing.

Zaida
 1974 (Dec 20)
 16mm BW (7231-22)
lab. Ron Hallis
loc. Montreal
dial. English
p.c. Ron Hallis Films Enrg. (Mtl)

p. Ron Hallis
d. Ron Hallis
sc. Danny Freedman, Ron Hallis
ph. Ron Hallis
ed. Ophera Hallis
l.p. Ben Shulman, Danny Freedman, Helen Keenan, John Codner
status: Shooting

Au bout de mon âge
Vieillir avec (wt)
1974 (Nov 27) - 1975 (Feb 26)
16mm Colour (7247)
lab. NFB (Mtl) & Sonolab (Mtl)
loc. Montreal
dial. French
p.c. National Film Board (Mtl)
p. Jean-Marc Garand
d. Georges Dufaux
ph. Georges Dufaux
ed. Georges Dufaux, Suzanne Allard
note: Documentary on old age. Footage shot for *Vieillir avec* will now make up two films: *Au bout de mon âge* and *Les Jardins d'hiver*
status: First answer print

The Far Shore
1974 (Nov 18 - Dec 6) 1975 (Jul 7 - Jul 25)
35mm Colour (5247) 1.85
lab. Bellevue Pathé (Tor)
loc. Toronto, Lake Shootamata (Ont)
dial. English
p.c. Far Shore Inc (Tor), CFDC participation
exec. p. Pierre Lamy
p. Judy Steed, Joyce Wieland
d. Joyce Wieland
sc. Bryan Barney from a story by Joyce Wieland
ph. Richard Leiterman
ed. George Appleby
p. des Anne Pritchard
m. Douglas Pringle
l.p. Celine Lomez, Lawrence Benedict, Frank Moore, Sean McCann, Sue Petrie, Charlotte Blunt, Cosette Lee, Don le Gros, Leo Leyden, Murray Westgate and a special appearance by Jean Carignan
status: Final sound mix

Les jardins d'hiver
Vieillir avec (wt)
1974 (Nov 4) - 1975 (Jan 24)
16mm Colour (7247)
lab. NFB (Mtl) & Sonolab (Mtl)
loc. Montreal
dial. French
p.c. National Film Board (Mtl)
p. Jean-Marc Garand
d. Georges Dufaux
ph. Georges Dufaux
ed. Georges Dufaux, Suzanne Allard
note: Documentary on old age. Footage shot for *Vieillir avec* will now make up two films: *Les jardins d'hiver* and *Au bout de mon âge*.
status: Finishing for January completion

Rose's House
1974 (Nov) - 1975 (Apr) 45 days
16mm Colour (7247)
lab. Film House (Tor)
loc. Toronto
dial. English
p.c. Cabbageroll Productions (Tor)
d. Clay Borris
sc. Paulette Jiles
ph. John Phillips
ed. Clay Borris, John Phillips
m. Willy Dunn
status: Picture editing

La fleur aux dents
1974 (Oct 29 - Dec 6)
16mm Colour (7247)
lab. NFB (Mtl)
dial. French
p.c. National Film Board (Mtl)
p. Marc Beaudet

d. Thomas Vamos
sc. Pierre Turgeon from the book by Gilles Archambault
ph. Jean-Pierre Lachapelle
ed. Werner Nold
m. Pierre F. Brault
l.p. Claude Jutra, Guy L'Ecuyer, Lise La-salle, Anne Dandurand, Michelle Rossignol, Serge Thériault, Gaëtan Labrèche, Ghislaine Paradis, Guy Nadon
status: Complete; awaiting release

Jos Carbone
1974 (Oct 1 - Oct 25)
16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl)
loc. Chicoutimi (P.Q.)
dial. French
p.c. Cinénord Inc. (Chicoutimi, P.Q.); CFDC participation
p. Bernard Lalonde
d. Hugues Tremblay
sc. Hugues Tremblay (from the book by Jacques Benoît)
ph. François Protat
ed. François Dupuis
m. André Duchesne
l.p. Yvon Barette, Jean-Pierre Saulnier, Raymond Bélisle, Katherine Mousseau, Han Masson
status: Completed in dual system

Gobital
1974 (Sep 24 - Oct 28)
16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl)
loc. Shawinigan (P.Q.)
dial. French
p.c. Les Films René Brodeur (Shawinigan, P.Q.), NFB participation
p. René Brodeur
d. René Brodeur
sc. René Brodeur
ph. Gilbert Ferron
ed. René Brodeur
l.p. Ginette Marcotte, Denis Jacques, Madeleine Gignac, Robert Desfonds, Rachel Desaulniers
status: Sound editing

Echoes of a Summer
The Last Castle (w.t.)
1974 (Sept 12 - Oct 24)
35mm Colour

lab. Bellevue-Pathé (Tor)
loc. Montreal; Chester Bay (N.S.)
dial. English
p.c. Victoria Productions
exec. p. Richard Harris, Sandy Howard
p. Richard Harris, Robert L. Joseph
d. Don Taylor
sc. Robert L. Joseph
ph. John Coquillon
ed. Michael Anderson
l.p. Richard Harris, Lois Nettleton, Jodie Foster, Geraldine Fitzgerald, William Wyndom, Brad Savage
note: A Canada-USA co-production
status: complete; awaiting coproduction release

Ti-cul Tougas
1974 (Sep 9 - Oct 12, Nov 27) 27 days
16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl), Blowup by Film Truca (Mtl)
loc. Iles de la Madeleine, Montreal
dial. French
p.c. Association coopérative de productions audio-visuelles (Mtl)
p. Marc Daigle
d. Jean-Guy Noël
sc. Jean-Guy Noël
ph. François Beauchemin
ed. Marthe de la Chevrotière
m. Georges Langford
l.p. Claude Maher, Micheline Lanctôt, Suzanne Garceau, Gilbert Sicotte, Guy L'Ecuyer, Bobby Leclerc, Jean-Denis Leduc,

Gabriel Arcand, Pierre Guénette, Georges Langford, Robert Maltais, Robert Miron, Bobby Hachey, Jean-Louis Millette
status: Ready for blowup to 35mm

M'en revenant par les épinettes
1974 (Sep 1 - Oct 11)
16mm Colour (7247)
lab. Mont-Royal (Mtl)
loc. Montreal, Ste-Emilie de l'Energie (P.Q.)
dial. French
p.c. Les Ateliers du cinéma québécois Inc (Mtl); Les Films François Brault Inc. CFDC participation
p. Jean Dansereau
d. François Brault
sc. François Brault (with Jean Dansereau; Jean Lenoir)
ph. François Brault
ed. Jean Dansereau
m. Jean Sauvageau
l.p. Gilles Chetagne, Nathalie Gascon
status: Sound editing

La nef des fous (wt)
1974 (Aug 22) - 1975 (Jul 18)
16mm Colour (7252/42/41)
lab. Sonolab (Mtl); Mont-Royal (Mtl)
loc. Morin Heights (P.Q.)
dial. French
p.c. National Film Board (Mtl)
p. Jean-Marc Garand
d. Pierre Maheu
ph. Martin Duckworth
note: Documentary on life in a commune.
status: Picture editing

Vie d'Ange rapt de star
1974 (Aug 1 - Aug 7)
16 mm Colour (7241)
lab. Les Laboratoires de Film Quebec (Mtl)
loc. Montreal
dial. French
p.c. Les Productions Nicole Fréchette (Mtl)
p. Nicole Fréchette
d. Pierre Harel
ph. François Gill
sd. Marcel Delambre
ed. Pierre Lacombe, Jacques Jean
l.p. Pierre Harel, Paule Baillargeon (Ange), Wonder, Michel Côté, Steve Fiset, François Guy, Pierre Dury, Priscilla Lapointe, Pauline Lapointe, Geneviève Lapointe, Louise Portal, Liliane Tremblay.
status: Picture editing

Born in my Eyes
1974 (Jul 15 -)
16mm BW (7231)
lab. Quinn Labs (Tor)
loc. Kingston (Ont)
dial. English
d. Fernando Monte
sc. Fernando Monte
ph. Derek Redmond
ed. Derek Redmond
l.p. Fernando Monte, Nigel Smith, Donna Asselstine
status: Shooting

Traces
1974 (June 26 - Sep 30)
16mm Colour (7252)
lab. Laboratoires Kinéco Inc. (Quebec, P.Q.)
loc. Ile d'Orléans (P.Q.)
dial. French
p.c. Vision - R Film Inc. (Québec)
p. Jean Fortin
d. Régis Tremblay
sc. Régis Tremblay
ph. Régis Tremblay
ed. Régis Tremblay
l.p. Nathalie - Suzanne Turgeon
Régis Tremblay
status: Picture and sound editing completed

La plastre
1974 (May 22 - Jun 21)

16mm Colour (7247)
lab. Les Laboratoires de Film Québec (Mtl)
loc. Montreal, Sorel, Bedford (P.Q.)
dial. French
p.c. Association coopérative de productions audio-visuelles (Mtl)
p. Bernard Lalonde
d. Alain Chartrand
sc. Alain Chartrand, Diane Cailhier
ph. François Beauchemin
ed. Yves Dion
m. Tony Roman, Claude Gauthier
l.p. Pierre Thériault, Claude Gauthier, Rachel Cailhier, Michèle Magny, Patricia Nolin, J.-Léo Gagnon, Paule Baillargeon, Larissa Bréreur, Madeleine Sicotte, Han Masson, Gilles Renaud
status: Complete, awaiting release

Franz
1974 (Mar 15 - May 3)
16mm BW (Plus X)
lab. Bellevue Pathé (Tor)
loc. Ste-Marie-Among-the-Hurons (Ont)
dial. English
p.c. House of Canterbury Productions (Tor)
p. John Sweeney, Paul Aspland
d. John Sweeney, Paul Aspland
sc. Paul Aspland based on Georg Buchner's "Woyzeck"
ph. Brent Straughan
ed. Peter Biesterfeld
l.p. John Sweeney, Paul Aspland; Graham Harley, Eileen Thallenberg, Tom Crothers, Judith Levine
status: Picture editing

La maison qui empêche de voir la ville
1973 (Sept) - 1974 (Feb) 43 days
16mm BW (7257)
lab. Mont-Royal (Mtl)
loc. Trois-Rivières (P.Q.)
dial. French
p.c. Les Films Michel Audy Inc. (Trois-Rivières, P.Q.)
p. Michel Audy, René Baril
d. Michel Audy
sc. Michel Audy, Jean Lemay
ph. Michel Audy
ed. Michel Audy
m. Jean-Paul Bérard
l.p. Jean Beaudry, Carmen Jolin, Luc Alarie, Claude Lemieux, Marie-Claude Drolet, Jean-Pierre Massé, Jean-Claude Soulard.
note: Shown at Thonon-les-Bains Festival 9 oct. 1975. To be released in Paris in January, 1976.
status: Completed, awaiting release.

Dream on the Run
1973 (Sep 3 - Oct) 28 days
16mm Colour (7241/7242)
lab. Quinn Labs (Tor)
loc. Toronto
dial. English
p.c. Circle Productions (Tor)
p. Ken Gord
d. John Edwards, Nicky Fylan
sc. John Edwards, Nicky Fylan
ph. Lance Carlson
ed. Vince Hatherly
m. The Good, the Bad and the Ugly
l.p. John Edwards, Nicky Fylan, Jack Lalonde, Bruce Evoy, Gloria Gagnon, Susan Minas, Don George, Ian A. Stewart, Jim Marcus, Julie Ganton, Gloria Sauvé, Michael Doyle
status: Sound editing

Running Time
Conflict Comedy (wt)
1972 (Aug. 1 - Dec. 13)
35mm Colour (5254)
lab. NFB (Mtl)
studio: NFB (Mtl)
dial. English
p.c. National Film Board (Mtl)
p. George Pearson, Tom Daly
d. Mort Ransen
sc. Mort Ransen
ph. Jean-Pierre Lachapelle

ed. Mort Ransen
m. Donald Douglas
l.p. Jackie Burroughs, David Balser, Gerard Parkes, Vincent Cole, Ken James, Richard Raxlen, Sandy Webster, Billy Foley
status: Final sound-mix

Un royaume vous attend
Abitibi (wt)
1972 (Feb) - 1974 (Oct)
16mm Colour (7252) and BW
lab. Bellevue Pathé (Mtl), Sonolab (Mtl), Mont-Royal (Mtl), BW at Medallion (Tor).
loc. Abitibi (P.Q.)
dial. French
p.c. National Film Board (Mtl)
p. Paul Larose
d. Pierre Perrault
ph. Bernard Gosselin
ed. Suzanne Demers
note: Documentary
status: First answer print

Le goût de la farine
Baie James (wt)
1972 (Feb) - 1975 (Sep)
16mm Colour (7252) and BW
lab. Bellevue Pathé (Mtl), Sonolab (Mtl), Mont-Royal (Mtl), BW at Medallion (Tor)
dial. French
p.c. National Film Board (Mtl)
p. Paul Larose
d. Pierre Perrault
ph. Bernard Gosselin
sd. Claude Beaugrand
ed. Monique Fortier
note: Documentary on Baie James
status: Picture editing

Mouchouânipi
Baie James (wt)
1972 (Feb) - 1975 (Sep)
16mm Colour (7252) and BW
lab. Bellevue Pathé (Mtl), Sonolab (Mtl), Mont-Royal (Mtl), BW at Medallion (Tor)
dial. French
p.c. National Film Board (Mtl)
p. Paul Larose
d. Pierre Perrault
ph. Bernard Gosselin
sd. Claude Beaugrand
ed. Monique Fortier
note: Documentary on Baie James
status: Picture editing

Mahoney's Last Stand
Mahoney's Estate (wt)
1971 (Oct - Dec 18)
35mm Colour (5254)
lab. Film House (Tor) (Negative processing only)
loc. Kleinberg (Ont)
dial. English
p.c. Topaz Productions Ltd (Tor)
studio: Kleinberg (Ont)
p. Alexis Kanner, John Ross, Susan Finlay
d. Harvey Hart
sc. Alexis Kanner, Terrence Heffernan
ph. Harry Makin
ed. Henry Leroy
m. Rosalind and Ron Wood
l.p. Alexis Kanner, Maud Adams, Sam Waterston, Diana Leblanc
status: Complete, awaiting release.

(continued from p. 8)

early December, but as of mid-November producer Jacques Bobet confirms Jean-Claude Labrecque as director.

Projects

Harold Greenberg, president of Astral Bellevue-Pathé, has announced that Astral will invest \$15 million in the coming year on feature film production. Besides the two films already in production, the project includes **David Copperfield**, a \$3 million musical (loc. Victoria) and **The Wolves**, a thriller to be co-produced with Carlo Ponti. **The Bouncer**, a Franco-Canadian co-production will be produced by Greenberg Ponti and the Héroux brothers' Cinevideo.

For Spring shooting there is **The Outcry** with Marcello Mastroianni, to be produced by Greenberg and Claude Héroux, directed by Denis Héroux, and shot in Montreal and Europe. Sandy Howard and Bellevue are re-uniting for **Mad Dog**, about a Montreal wrestler and tentatively with Bo Svenson. As well, Greenberg has slated **Shameful**, an Anglo-Canadian co-production with Rank of England.

On the West Coast John Kemeny has two features set for production. One is **The Mark** with Reg Morris as DOP. And another is **The Shadow and The Hawk**, a mystical suspense adventure about an Indian shaman with Chief Dan George. Kemeny will also produce an international effort based on the Alistair McLean novel **Big Iron**, as part of his Columbia Pictures deal.

Watch for rumours: Dino de Laurentiis is embarking on four more features, after **Buffalo Bill and the Indians** this Summer, all of which will be financed and shot in good old Canada.

Add **Conduct Unbecoming** and **The Story of O** to the list of foreign movies that Canadian investors put money into to take advantage of the tax write-off of 60%. Not to mention the re-

cent Robert Altman film, **Buffalo Bill and the Indians**, costing about seven million dollars, all of which was raised in Canada. Obviously film is not lacking investors...

Erratum and Correctum: Revised credits on **Six in a Row**, the short I mentioned two issues ago: director was Peter Shatalow, writers were Shatalow and Michael Savoie, and Mike Brownstone's contribution was in lighting.

Film People/ Random notes

Awards and Honours: Norman McLaren is being feted and retrospected on all sides this Fall. The Cinémathèque Française in Paris held a retrospective of his works in late November. A Montreal-based film magazine, *Séquence*, is publishing a special 200 page Twentieth anniversary issue, and the contents are devoted entirely to McLaren. And on November 20 in Hollywood, McLaren - represented by NFB's André Lamy and David Novek because of McLaren's continuing ill health - was given an Annie Award as were the late Walt Disney and John and Faith Hubley. The Annie is presented annually at a gala dinner for eight hundred people by top animators. Sponsor group is the International Animation Society. John Vickers, **A Man and His Music**, received the CBC's 12th annual Wilderness Award for being the best show on CBC in 1974. Producer and director was Dick Bocking, DOP was John Seale csc with help from Ronald Berthelet, The editor was Harvey Risdon cfe. Next year the award will include musical shows. The Vickers special was recently rebroadcast... Leonard Bernstein of Premier Theatres was honoured by his fellow exhibitors and distributors as Film Pioneer of the Year at a gala dinner in Toronto on November 17.

André Fortier has been appointed Undersecretary of State. He succeeds the ever-diplomatic Jean Bou-

cher... Eric Till is off in England directing a family movie for EMI and David Susskind, called **All Things Bright and Beautiful...** Rob Iscove has been set to choreograph the music sequences in Mel Frank's **The Duchess and the Dirtwater Fox** for Twentieth Century-Fox... Bill Marshall, film producer and chief aid to Toronto Mayor David Crombie, is the new President of the Canadian Association of Motion Picture Producers. CAMPP re-groups producers of feature films.

Stephen Chesley

Ralph W. Curtis, who was awarded the grade of Fellow at the recent Society of Motion Picture Technicians and Engineers technical conference in Los Angeles, has been at the National Film Board in the Technical Research Div. since 1952. He started and presently heads the evaluation testing laboratory where tests are performed on all types of audio-visual equipment, and reports are prepared for distribution to educational institutions and federal government agencies. Mr. Curtis graduated in electrical engineering from the University of Manitoba in 1945, and until he joined the Film Board in 1952 he was professor in the Faculty of Electrical Engineering at the University.

Rodger J. Ross

Festivals

The Canadian Film Awards held a series of sold-out showings at the St. Lawrence Centre in Toronto from October 21-23. An NFB retrospective noon-hour show was presented daily, and each evening multiple award winners as well as features were shown. The event was free and was part of an official Canadian Film Week declared by Mayor David Crombie...

As part of the Olympics next year, many cultural events will be held. One is a film festival consisting of

a history of Canadian film, and, unlike most other Olympic Cultural events, it'll be free... Filmex 76 in Los Angeles is accepting entries up to January first. A huge gathering, any film except 8 mm is eligible. Address is P.O. Box 1739, Hollywood 90028...

David Cronenberg's **The Parasite Murders** won a prize at the 8th International Festival of Fantastic and Horror Films in Sitges, Spain last month...

The American Film Institute Theatre in Washington presented ten recent Canadian films in October to coincide with a number of other cultural manifes-

tations offered by the Canadian Government in celebration of the U.S. bicentenary. **Lies My Father Told Me** opened the series with Jan Kadar, Harry Gulkin and Yossi Yadin in attendance. Michel Brault was present for the showing of **Les Ordres**. The other films shown were **Action, Bar Salon, Il était une fois dans l'est, Lions for Breakfast, Montreal Main, Sudden Fury, Tendresse Ordinaire, and Wedding in White. Les dernières fiancailles** was scheduled but the print was delayed in transit.

ONTARIO

A top echelon meeting was held in Ontario on October 23 and 24 at the suburban Toronto Guild Inn. Present were representatives of the film industry - Famous Players, Odeon, distributors, producers, the Council of Canadian Filmmakers - and representatives from various levels of government: the Secretary of State's office, the Mayor of Toronto's office, and above all the Ontario Government, under whose auspices the gathering was held. Deputy culture minister of Ontario Malcolm Rowan stressed that legislation was not the goal (it never is). A good healthy discussion was the aim and that was achieved.

The Ontario Arts Council announced grants given out in November. The Canadian Film Institute received funds for Filmexpo and the Canadian Filmmakers' Distribution Centre received its annual grant. In addition twenty-two individual filmmakers received grants under the OAC program; this year there are two divisions: Junior (up to \$3000) and Senior (up to \$10,000). In the Junior category were Michael Adamski, Derek Best, Rudy Buttignall, Annette Cohen, Salvatore Greco, Wayne E. Masters, Donald McWilliams, Deepa Saltzman, Yuri Spilny, David L. Tucker, and David

Wheeler. In the Senior Category were Alistair Brown, Clay Borris, Boon Collins, Pen Densham, Saul Field, Beryl Fox, Antony Hall, Else Merike De Jonge, Patrick Lee, Clarke Mackey, Peter Thurling, and Gail Finger.

The Toronto Filmmakers' Co-op reports great success in two areas. The series of evening workshops and courses are well attended, and the new job placement service is proving to be very effective; fifteen people were placed in the first three weeks. The annual meeting of the Co-op was on November 30, and will be reported on in the next issue.

Results: **Duddy Kravitz** is being re-opened across Canada and the U.S., and has been purchased for ABC TV as part of a feature film package... **Sudden Fury** opened in Toronto to unexpectedly good box office results, helped along by an ad campaign devised by Famous Players veteran Don Watts... OECA's video distribution program, called VIPS-5, now includes 3400 individual programs, and each month 2200 requests are received by the educational outlet for circulation.

Screenings: Michael Ondaatje's **The Clinton Special** was broadcast by OECA on November 17...

Lions for Breakfast opened in Odeon theatres in late November. **Wings**

in the Wilderness will open in January in Toronto. **Steven Chesley**

QUEBEC

Cinema Law

Following the adoption last fall of Bill no. 1, the new provincial law structuring and coordinating things cinematographic in Quebec, the Ministry of Communications is putting the bureaucracy in place. There have been many consultations, official and unofficial, between Gérard LaJeunesse, the under-minister temporarily filling the post of Director of the General Direction of Cinema and Audiovisual Affairs (DGCA) and members of the cinema milieu.

The Office du film du Quebec is abolished and in its place there will be two services: one responsible for all sponsored film coming from the government and para-governmental agencies, and one responsible for the distribution of these films.

Two other services are created within the new structure of the DGCA. A Cinémathèque nationale is being organized, though what its relationship will be to the actual Cinémathèque québécois (heavily financed by the provincial government) is not clear.

The most difficult service to set up is the new Classification Service which will replace the Cinema Supervisory Board, currently headed by André Guérin. Guérin will stay on until the CSB is abolished and replaced by the Classification Service; and that will come only when some understanding is reached between the Ministry of Communications and the Ministry of Justice about how to handle films which are 7 presentations and was seen

Injunction

Robert Favreau's NFB documentary, **Le soleil n'a pas de chance** was scheduled

to open in theatres, the Outremont in Montreal and the Cartier in Quebec, before starting on the round of 'community distribution' organized by the NFB. By a stroke of good luck, the film was struck by a temporary injunction, became famous overnight, and has now received and justifiably so a larger distribution than had ever been foreseen for it.

The film documents the choice of the Queen and the Duchesses for the Winter Carnival in Québec City. The Carnival is extremely important to Quebec as a tourist attraction and its organization is important. The film was made with the approval of the Organizing Committee, and for months, in 1974 the crews followed the candidates during their trials, and went home to interview their families.

The result was a 160 minute documentary, devoid of any commentary other than the one which the camera makes and which comes from the organizers and the candidates themselves. The film is a powerful condemnation of the process of selection and of the attitudes which create a situation in which young girls are exploited for financial and sexual ends.

When the organizers saw the film, they got a temporary injunction against it, charging that they had a right to revise the film and to censor it. The NFB met the challenge vigorously, and after a long week-end of suspense, was successful in having the injunction withdrawn. The film played to overflow audiences in the Outremont for several days was seen by 6000 people in, presentation and was seen on television (Radio-Quebec) on Dec. 14.

Connie Tadros

ORGANIZATIONS

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

The Council of Canadian Filmmakers has been nominated for a seat on the CFDC Advisory Committee and will receive the seat pending formal approval by the Secretary of State. The approval is expected by mid-December.

A two day meeting, sponsored by the Ontario Government Department of Culture and Recreation, was held in late October at the Guild Inn. The topic was the Ontario Government's involvement in the film industry, its funding and its future. In attendance were representatives from the federal, provincial and municipal governments as well as representatives of Famous Players, Odeon and the Canadian Motion Picture Distributors Association. Film production representatives were: Sandra Gathercole, Karl Jaffary, Kirwan Cox and Jack Gray from CCFM and Chalmers Adams from the Canadian Association of Motion Picture Producers. CCFM presented a brief paper at the meeting which reiterated the CCFM's belief that quota and levy are the primary requirements in any film policy developed by the Ontario Government. A much longer position paper was presented by the Canadian Motion Picture Distributors Association which contained lengthy explanations of the history of foreign film distribution in Canada but few concrete suggestions for improving the present state of the Canadian film industry.

The meeting was significant in that it marked the first time in recent memory that all three areas of Government and all three (production, distribution, exhibition) areas of the film industry have met together to discuss the problems of Canadian film production. The meeting was positive and there seemed to be general agreement on the fact that more money was needed to fund Canadian production. A good step forward but

for concrete results of the meeting we will have to wait and see.

CCFM endorsed the position presented by The Association of Canadian Television and Radio Artists (ACTRA) at the November 4 CRTC hearings on license renewals for Global and CTV. ACTRA chastised both for lack of Canadian programming and questioned the validity of Global's license given its performance to date – or lack of it – on Canadian content.

Karl Jaffary, mentioned above, has been hired by CCFM as legal advisor. Mr. Jaffary, who is a lawyer and former member of Toronto City Council, is assisting CCFM in negotiations for quota and levy legislation.

Mayor David Crombie and the Toronto City Council recently lent further support to CCFM and the film industry by declaring the week of October 20-24 Canadian Film Week in the City. Alderman William Kil-

bourne, speaking on behalf of the Mayor, opened three days of free public screenings of the 1975 Canadian Film Awards winners at the St. Lawrence Centre on October 21. Ald. Kilbourne explained the City supported the film industry for both financial and cultural reasons and stated the City's support of the filmmakers in the upcoming negotiations with the Provincial Government.

A complaint against monopoly practices of Famous Players and the major Hollywood distributors has been laid by Rocca Cinemas of New Brunswick. The CCFM has invited John Rocca to meet with the press and with the CCFM Executive in Toronto on November 19. It should be one of the livelier CCFM meetings. From this meeting and the Ontario Government meeting there should come much to report in time for next month's column.

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

The following awards were presented at the annual dinner-dance of the society on Nov. 22, 1975.

Television Commercial Category

Reginald Morris c.s.c. for **The Miller** produced by TDF Film Productions for Carling O'Keefe

Feature Category

Reginald Morris c.s.c. for **Black Christmas** produced by August Film Productions Ltd.

Special Mention

Robert Ryan c.s.c. and Dan Gibson for **Wings in the Wilderness**, produced by Keg Productions Ltd.

Roy Tash Newsfilm Award

Walter Corbett, Global News, Toronto for **Beirut**

Documentary Category

Edward Higginson c.s.c. for **Keeping the Peace**, in the Human Journey Series, produced by CTV Documentaries

CFEG

Canadian Film Editors' Guild

P.O. Box 46, Terminal A
Toronto, Ontario



The following awards were presented at the annual dinner-dance of the guild on Nov. 22, 1975.

Sound Editing

Jim Hopkins cfe for **It Seemed Like a Good Idea at the Time, and Along These Lines**

Theatrical Features

David Nicholson cfe for **Sudden Fury**

Television Dramas

Havelock Gradidge cfe for **Portrait of an Artist as a Young Man**

Promotional Over 3 Minutes

Brian Ravok cfe for **Quebec – The Good Earth**

Promotional Under 3 Minutes

Christopher Dew cfe for **London Life**

Documentary/Educational Over 20 Minutes

Jack Schoon cfe for **Tennis, The Nasty Way**

Short Subjects

Ron Vester cfe for **Fashionova**

CMPDA

Canadian Motion Picture Distributors Association

1 Yonge St., suite 2207
Toronto, Ont. M5E 1E5
(416) 366-9266

New Association Officers elected at the Directors' Meeting in Toronto, on November 20, 1975 were *President*: Vic Beattie, Canadian General Manager of Twentieth Century Fox Film Corporation, *Vice President*: Herb Mathers, President of Bellevue Film Distributors Limited, *Treasurer*: George Heiber, Canadian General Manager of United Artists Corporation.

Millard Roth remains as Executive Director, and is supported by the following: Ian Kennedy: Director, Inter-Government Relations, Ian Butters: Director, Provincial Government Relations, Tony Ross: Director, Information Services.

Aims and Objectives of the Association

From the outset the CMPDA subscribed to the following aims and objects:

- i) promoting the interests and development of the motion picture distributing industry in Canada;
- ii) providing a forum for the exchange of views and recommendations on any matter of concern to distributors in Canada; and
- iii) promoting and maintaining good relations between members of the Association and all other segments of the motion picture industry, government and the general public.

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Reactions to Faulkner's *Passions* And the 1981
The Saltzman's Go to India Kameny in the States
Leonard Yakir's "The Mourning Suit" Murray

Paul and Deepa Saltzman
Investment and Short Films
The Mourning Suit and Leonard Yakir
John Kemeny Produces
The Development of Camera Movements

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in the "Mourning Suit" Murray
The "Mourning Suit" Murray
The "Mourning Suit" Murray

Hollywood's Empire in Canada
The Parasite Murders
and David Cronenberg
Lies My Father Told Me
and Harry Gulkin
Robert Fothergill's Preface
OECA

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TECH NEWS

by Rodger J. Ross

NEW FILM EDITING TECHNIQUES

An article in the Sept. 1973 issue of the *BKSTS Journal* (British Kinematograph, Sound and Television Society) by Leo O'Donnell described work being carried on at the National Film Board in Montreal on developing a time code marking system to eliminate the need for traditional slating of picture and sound films. He said: "It would appear that the era of time codes on motion picture film has arrived".

Since the mid-1960s time codes have been used extensively in videotape editing. The March 1970 issue of *SMPTE Journal* had several papers describing proposed systems. An engineering committee was set up in SMPTE to select the best method, and in July 1975 an American National Standard for the videotape time code was published.

Progress in time coding of motion picture films has been somewhat slower. Many film editors are understandably reluctant to give up traditional methods of working. In any event filmmakers do not have to work under the same kind of pressure as in the production of programmes on videotape. Time codes on film offer many interesting and profitable possibilities, however, and it is quite likely we will soon see films being assembled on computer-controlled multi-plate editing tables.

For many years the Moviola editing machine was the standard of the motion picture industry. Then, after World War II, rapid expansion in the use of 16mm film in television created a demand for simpler and more flexible editing facilities. At first, television film editors made use of equipment designed for amateur use — a viewer, sound reader and footage counter mounted in line on an editing bench.

Filmmakers in Europe had been using editing tables for many years.

The first Steenbeck editing machine in the United Kingdom was installed in a large television film department in 1955. Since then the use of editing tables has spread to North America, as filmmakers in increasing numbers adopt the new editing methods made possible with this type of equipment.

In its simplest form, an editing table consists of a pair of film reels mounted horizontally on a flat surface, and a transport mechanism that can be motor driven at any desired speed, while the pictures are projected on a translucent screen and any sound on the film is reproduced with a small speaker. Editing tables are available with two sets of reels and transports for synchronizing separate sound and picture films. The transports can be operated independently, or locked together, and run forwards or backwards at any desired speed.

Many different versions of these basic designs have been developed. In May 1969 when the television news service of the BBC was being moved into a new centre in London, two KEM editing tables were incorporated into a special console, to give a four-transport facility, and a television scanning unit was included to enable the pictures to be seen remotely on monitor screens. Later designs by these and other manufacturers have interchangeable modules for different film gauges, and up to six transports on a single table. Starting with one picture and one sound track, an editor can go to two or three sound tracks with one picture, or two or three pictures with one or two sound tracks. The Showchron expandable editing system can handle up to three pictures and three sound tracks. Eventually, in 1971 a Moviola editing table appeared on the market.

The ability to cross-cut between two picture films running in synchronism on separate transports on an editing table, along with a separate magnetic sound track has opened up many interesting possibilities for multiple-camera filming. This technique has been used to some extent in the production of television programmes on film, but these efforts were severely hampered until recently by the lack of comprehensive editing facilities.

In 1950 Jerry Fairbanks developed what was known as the Multicam process, in which three or more cameras, running continuously, were used to make long, medium and close-up shots simultaneously and record continuous action. In the mid-1950s the Jackie Gleason show was filmed with the Electronicam system which utilized three film cameras to make the film recordings, while the performance was being monitored electronically by television cameras sharing a common optical path. The Electronicam films were integrated into programme form by cross-cutting on an ordinary editing bench with a four-way synchronizer, a small picture viewer and multiple supply and take-up reels on spindles.

As enthusiasm for multi-camera filming waned in the USA, the centre of interest shifted to Europe where the Electronicam system was taken up and used successfully by Bavaria Atelier GmbH in Munich, West Germany.

In multi-camera filming all of the cameras and the sound recorder must run in synchronism without interconnecting wires. This can be accomplished with the now-familiar crystal control methods. If the cameras are made to operate intermittently — and this is usually the practice to economize on film — there must be some means to identify on the sound track the camera that is taking the scene. One simple method is to record cue tones on the magnetic film, a different tone frequency for each camera. At the same time the picture films must be identified by some sort of "slating" procedure. Afterwards the programme is "assembled" by splicing together short sections from scenes recorded with the different cameras, and matching these with the sound track. Editing tables with transports for two or more picture films and a sound track can greatly simplify this quite complicated task. But there is still the problem of locating the desired picture segments in hundreds or perhaps even thousands of scenes recorded with the cameras.

In the European Broadcasting Union there is a committee known as Sub-Group G3 that has been working for

*Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** and **Color Film for Color Television** and has just won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.*

several years on a scheme to identify pictures and sound with time codes. Several different types of codes and methods for recording the codes have been proposed. One of these, developed by the Institut für Rundfunk Technik (IRT) in Germany consists of a BCD (binary coded decimal) code impressed simultaneously at one-second intervals on the picture film and magnetic sound tape. The code is recorded in the sound track area of the picture film with tiny light-emitting diodes.

At the SMPTE technical conference in Toronto in Nov. 1974 Gunter Bevier of the Steenbeck Co. described how an editing table for two pictures and two sound tracks can be used to make the assembly of multi-camera films much easier and simpler. The next step is to record time codes on

the films while the cameras and sound recorder are running. Editing tables can be fitted with decoding equipment that will convert the coded information into readable numerals.

At the start of an editing session, a picture film is advanced to the desired scene; then the sound film transport is activated. When the two numbers coincide the sound film is stopped. This operation can be made totally automatic by utilizing modern digital technology.

At the time this paper was being given a prototype machine was in the testing stage at IRT and by German television stations. Mr. Bevier's paper was published in the August 1975 issue of *SMPTE Journal* with the title "New Techniques for Editing Multiple Camera and Non-Slated Films". □

port on the 117th technical conference of the Society in Los Angeles Sept. 28 to Oct. 3. Included in this special issue is a complete analysis of the technical sessions and a comprehensive review of the more than 100 equipment exhibits at the conference.

New CRI Service at Film House

Bill Hambly, laboratory manager at Film House has announced that a new service is now available for producing colour reversal intermediate negatives (CRI's). Their single-purpose CRI developing machine coupled with a new Seiki optical printer gives Canadian customers fastest possible turn-around at competitive prices, Mr. Hambly says.

Sound Head for Super-8 Hervic-Minette Viewer Editors

A Super-8 sound head is now available for all existing Model S5 and S4 Hervic-Minette Super-8 viewer editors. The sound head is easily attached and no modifications of the equipment are required. Power supply is a 9-volt transistor battery. The US price is \$43.95. Available from Cinema Beaulieu, 14225 Ventura Blvd., Sherman Oaks, Calif. 91403.

Increased Output With Lowel Softlight System

The new Lowel Softlight has a higher reflectance than previous models, and it has greater heat resistance, allowing the use of two 750-watt lamps. These improvements boost the light output to 125 f.c. at 10 ft., surpassing the performance of many conventional 2000-watt softlights currently on the market, with 25% less power. The entire unit folds to attache-case size and weighs less than 8½ lbs. For additional information contact Art Kramer at Lowel-Light Mfg., 421 West 54th St., New York, N.Y. 10019.

New Angenieux 10-150 Zoom Lens

This lens for use with all CP16R reflex 16mm. cameras has a BCP mount and offers both a long zoom range and the highest magnification of any 16mm. zoom lens on the market. Of special interest is the ability of the lens to focus down to a field size as small as 1 x 1⅓ ins. (26 x 36mm.), with a working distance of 24 ins. (60 cm.) to make lighting of objects easier. The US. price is \$2850. For further information write Cinema Products Corp., 2037 Granville Ave., Los Angeles, Calif. 90025.

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

New CP-16 Camera for Double System Sound Only

Cinema Products Corp. has announced that a new double system sound reflex camera model CP-16R/DS, is now available. The new camera model is identical to the standard CP-16R reflex in every respect, with the same accurate crystal controlled motor and all its other features. The only difference in the new model is the removal of the flywheel and film threading rollers needed for single-system recording. As a result the CP-16R/DS is simpler, easier to thread and lighter by almost three-quarters of a pound. Further information can be obtained from Cinema Products Corp., 2037 Granville Ave., Los Angeles, Calif. 90025.

Mitchell Camera Spare Parts

Alan Gordon Enterprises, Inc., has acquired most of the some \$750,000 worth of terminated inventory from the Mitchell Camera Co. The inventory includes camera parts for most models of 16 and 35mm Mitchells, including the NC, BNC, standard and high speed, plus many 70mm parts. The newly-acquired parts will be merged with the existing AGE Inc. inventory, making the company one of the largest sources of Mitchell spare

parts in the industry. Inquiries should be addressed to Ted Lane, AGE Inc., 1430 N. Cahuenga Blvd., Hollywood, Calif. 90028.

Electronic Graphic Design

A unique and exclusive form of electronic graphic design is being offered by Image Process, a recently established Canadian company. Image Process has developed DECIM (Density Electronic Colour Image Manipulation) which capitalizes on an electronic colourization method originally developed by NASA for use in lunar crater evaluations. With this method any original image, black-and-white or colour, can be electronically colourized to provide a wide range of image manipulation capabilities. Image transformation possibilities are practically infinite.

With the market clamoring for new dimensions of expression, the DECIM Process can become an art director's dream, the innovators claim. Applications range from enabling designers to visualize wall-paper or fabric patterns to the creation of images that appear to emanate from a graphic twilight zone to present a product in an exciting and revolutionary manner.

Further information is available from Electronic Graphic Design, 272 George St., Toronto, Ont. M5A 2N1. Tel.: 416-366-5510.

Special Issue of SMPTE Journal

A special issue of the *SMPTE Journal* appears in November devoted almost entirely to a comprehensive re-

ROUGH CUT

by Robert Rouveroy C.S.C.

Like most of my documentary friends, I do a fair bit of traveling around the world and it struck me that it might be interesting to share some of the experiences we have with those of you who aspire to this particular trade in the film industry. We sure don't have much trouble getting there from here so to speak, because we are mostly sent out by TV networks and the like, and they have usually some person (I nearly said some girl, but in view of my further observations, this might get me in deep trouble), who does the necessary running around to organise tickets and so forth. All very admirably I'm sure, but chances are the person has never ventured out of greater Oshawa for any length of time. As a result, we are often booked into a grand mudhut in the Lesser Sechelles. I kid you not. It has happened.

Furthermore, upon return we're often plagued by accountant types who go over our swindlesheet with the proverbial fine tooth comb. It is his good right, after all he has to justify his job. But how to tell him that the institute for baksheesh is a way of life in a large part of the world and that nothing moves without some palm greasing. Of course, the Art of the Swindlesheet has reached incredible heights in the past and some stories I could tell you would make good movies by themselves. However, the greatest artists of their time have now moved on to positions of responsibility in the TV corporations. The flabbergasted accountant will confer with these masters and the newcomer in this field has a chance like a snowball in hell to get past the guardians of the corporate coffers. At least not with the sheet in the form he submitted it. The Past Master will gently guide the newcomer in the right jargonese to subvert the parameters set up by the accountant.

For you who make your own documentaries there are several alternatives. Your first problem is to get from here to there and back in one piece, at the lowest possible cost.

Toronto's "gimmick man", Robert Rouveroy C.S.C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

If you've managed to arrange for your piece to be seen on TV, it's easy. Most airlines have a budget for freebies, but alas, nothing in this world is really free so you'll end with either a take-off or landing in your film, or at least a blurb in the credits. If you wish to go this way, get to the right guy, usually the publicity director of the airline. But his budget is limited and you have to do a fair con job to get a piece of the pie. You also have to agree to go on a standby basis only, as he obviously is not going to bump off a paying passenger for you. Even a small crew will rapidly eat into your reserves if you're stuck in some hotel, waiting for the trip home. So you'll have to take your chances. In the end it is not such a hot idea to get a freebee, because your TV contact is not that dumb and might object to giving the airline a free plug. You see, the airline might pull part of their own commercial TV budget when they see how nicely your documentary helps them and you can be sure that they save themselves a packet of money that way. And that might make the TV brass very unhappy indeed. So you maybe better forget it, although it has been done, and often.

Your next choice is to shop around for the best buy. Do not, repeat, *do not* rely on travel agencies. After all, they make a profit on the amount of tickets they sell. Get on the phone and pester the airlines directly. Especially in the States, where there are such huge savings to be had, it might cut your travel budget by half. I once saved over \$1500 for a five man crew on a complicated tour to the West Coast. Sure it involves sometimes flying at 12 midnight or some other unholy time. But to save the 1500 bucks I had to spend close to \$80 in long distance calls and a whole day of phoning.

To Europe the picture is rather grim. If you can't go on a specific date determined three months in advance I'm afraid you're stuck with about \$630 per person. But for an extra \$220 you can go all the way to India on a 21 to 120 day basis. Of course there is a snag; you can't stop over anywhere and after 23 hours in a plane you won't feel much like shooting the same day, or the next

day for that matter.

But if you have a little time in advance, say 3 weeks notice, make use of the GIT fares to Europe. It can shave off a great deal of money.

What I haven't forgotten is the trouble you might have with your gear. Unfortunately, on those long trips to the East, to India or any of those places, equipment sent by Airfreight or Express tends to get lost very quickly. It is better to take it with you. And there is the rub. Excess baggage on overseas trips is calculated at such a high rate that a 300 lb. load (not so unusual) might cost more than a first class ticket. Or depending on the trip, even two first class tickets. That hurts. But the solution is quite simple, if dishonest. You see, *you* should go first class instead. You'll find that if you carefully choose the agent who will check you in (this takes at least an hour of observation) your chances are better than 98% he'll check the bags straight through. All it takes is a bit of gutspah. So you'll end up going there at a considerable saving.

If you travel with a high priced crew, or union crew in the Far East, it is much cheaper to travel First Class. For instance, first class fares tend to be more readily confirmed by telex than economy fares. If you lose a day because of a faulty confirmation, it'll cost you a fortune in crew costs and per diems.

That brings me to the use of credit cards. Regardless of what American Express seems to promise in their commercials, don't believe it all. Sure all the airlines will accept the card. But in the Far East they'll limit you to an arbitrary minimum, like say, \$300 or \$450 on any individual ticket. Again, they will telex for permission to spend more, but can you imagine how long it will take from Udaipur, or some other godforsaken place? And there is your crew, whooping it up in the hotel.

Your best solution is to buy more legs on your journey than you intend to take, you can cash in the surplus later and take a good wad of cash or American Express cheques along, carrying it in a good old-fashioned money belt. An international airlines travel card is also pretty good if you can get one. The strangest thing is that your Chargex card is pretty

good anywhere, sometimes in places you couldn't get into with an Amex card. Diners Card is pretty useless, unless you're jet set and don't have to make films for a living. It only works in the most expensive rip-off shops and hotels.

Corruption is still a way of life in the Far East but it does not have the significance we put upon it. Salaries of government personnel are pitifully small and baksheesh is seen as a supplementary form of income. In Afghanistan for example, certain key positions in the customs structure are so sought after that the successful applicant may have to turn most or all of his salary over to his superiors.

Another example was with the CBC in 1967. I had been with the CBC in Edmonton for seven years and wanted to freelance in Toronto. An assignment editor in the Film Services demanded kickbacks from us and got them too, until some rental house blew the whistle on him because he got too greedy. He left rather hurriedly but was never prosecuted as far as I know and now runs a rather successful rental house in Mexico. Of course this is all rather small fry but don't think for a moment we haven't our share of undiscovered Watergates. But in the rather underdeveloped countries the system of baksheesh has been elevated to a great art and it is wise for the filmmaker to understand this system.

I might warn you however of one place in the world where you should be extremely careful. Don't try to get cute in Singapore. As a matter of fact, you would be wise to go to a barber first as you will be shorn rather forcibly at the airport if your hair covers even the tip of your ears. They won't even give you a proper hair cut, just cut great gobs off and if the scissors nick your ears, it is great cause for merriment. For a government official to accept even the smallest bribe might fetch him 10 years hard labour. You yourself might get three years in jail if you throw a cigarette butt on the street, so beware.

Dissolve

You must visit the appropriate embassy or legation before you embark after your deathless masterpiece. For the States, you must fill out a Temporary Importation Bond and declare your gear as tools of trade. You will do well to have the list prepared by

a broker as each item has its own number in the excise tax law and it has to be properly recorded. The TIB is good for a year but make sure you cancel it promptly at the right time as the US Customs gets very, very sticky indeed. But more important is to get a green card, called the Y 38, affixed to the list of gear you bring back into Canada. This means another inspection by the Canadian Customs before you leave the first time so it is a good idea to get both American and Canadian Custom agents together so everything is checked out thoroughly. After the first time you're clear and easy for at least a year and then you'll have to go through the whole rigmarole again. And be sure you bring sufficient film stock. If you run out in the States you'll have to buy new stock there and the Canadian Customs are extremely unhappy about that because it means a lot of paperwork etcetera, so if you are in that predicament it is much better to have a broker meet you at the customs desk.

Regulations for other countries vary but it is always a good idea to have many, up to 30, lists of itemized gear with you, and also at least 30 passport photos of every person in your group. Of course you have all the necessary vaccinations for that part of the world you're going to, and it is a good idea to keep them up to date. Some shots make you rather violently ill for at least a week. You'll have your own pet medicines with you but be careful with any medicine containing codeine, like 222s. Some countries believe that's a narcotic, as it probably is, and give you no end of trouble. For the ladies in your crew it is most useful to bring a couple of granny dresses, as in Saudi Arabia a woman dressed in slacks might be refused entry.

If the lady uses birth control pills it might be a good idea to hide them in an ordinary pill bottle with a different name. Some countries, like Ireland for instance, might get uptight about it. No kidding.

For those of you who want to shoot film in Egypt or other Middle Eastern Muslim countries it is a good idea to get another passport if you happen to have an Israeli entry stamp in yours. This can be arranged with the passport office here before you leave, but if you have the proper credentials it is possible to get this done in Rome. Saves you a lot of hassle. Talking about hassles, that haircut I spoke about before is a good idea anywhere.

After all, you're there to make a movie and anything that will make you blend into the countryside helps. I understand it hurts you to part with a carefully cultivated Jesus head but can you imagine the uproar on Yonge and Bloor in downtown Toronto if a filmcrew dressed in dashiki's with mudstringed hair or the scriptgirl clad in a navelstring attempted to record the behavior of the Canadian urban native?

Main track

In upcoming articles I intend to discuss the art of traveling well with your gear: how to pack it in such a way you won't receive a bucket of bolts at the other side of your voyage. How to safeguard your precious film at 140 degrees in the shade or 60 below. How to cope with the different voltage supplies and a whole lot of goodies which I found help in the purpose you set out on: to make a successful documentary film. For this I won't rely only on my own experiences, but will consult with the cameramen who are undoubtedly more expert in their own bailiwick: Ken Poste csc, who probably knows more about cold weather shooting than anyone I know, and Jim Mercer who always plans every trip so carefully that he has never failed to bring back the goodies as far as I know, and others, equally expert in their own fields. And of course you, my readers. If you have a singular experience that may help others in their endeavours, please write me c/o **Cinema Canada**, Toronto.

Answer Print

And so another year is tippy-toeing to its end. 1975 is best forgotten quickly by the filmmakers, world. It has brought quite a few going concerns, labs, recording studios etc, to a quick and painful belly-up. I don't know the answers at all, what to do about it, how to change the dangerous equilibrium of this so fragile film industry. I can only hope and wish that you all, including me, will find that '76 will be a better year. If I have hurt some of you with my meanderings in these pages, rest assured that I will continue doing so. If you think you've found some gems of wisdom to help you in your pursuits it must have been unintentional 'cause I'm not aware of it. For my hostile friends, a Happy New Year. To my friendly enemies, I promise (as Shaw once said) to be blunt and come to the point. □

HISTORICAL NOTES by D. John Turner

ERNEST OUIMET: FILMMAKER AND DISTRIBUTOR



On the set of *Why Get Married?* in Hollywood. (1. to r.) Paul Cazeneuve, director (with cap), Georges Benoit, cameraman (next to camera) and Ouimet (pointing).

Ernest Ouimet is best known as an exhibitor and his name is automatically linked to the Ouimetoscope and the period 1906-1907. But he was also an active filmmaker as well as being a distributor, and he remained active on the Montreal scene right up to 1936.

In 1908 Ouimet acquired a camera and established his own developing and printing facilities in the basement of the Ouimetoscope. His purpose was to record local events and to get them onto the screen of his theatre as quickly as possible as an added attraction. His first "scoop" was undoubtedly the visit to Quebec of the Prince of Wales for the ter-centenary celebrations in 1908.

In 1909 Pathé started to make newsreels and they were widely shown. Ouimet showed them too, but with his own material carefully intercut to add a local flavour. However in 1910, while filming Quebec's Eucharistic Congress, Ouimet contracted dysentery. It was almost four years before he was completely cured, during which period he gradually abandoned his business activities, rented out the Ouimetoscope — which had by now become a grind house in an attempt to counter fierce competition — and left his Montreal residence to return to the place of his birth, Laval.

In 1914 Pathé, a French company, established studios at Fort Lee, New Jersey, and asked Ouimet to be their representative, at first in Eastern Canada, and then for the whole country. In 1915 Ouimet established Specialty Film Import, Limited, for this purpose and the first film he handled for Pathé was *The Perils Of Pauline*

with Pearl White, probably the most famous of all the serials.

Specialty quickly established itself, with offices across the country, as one of the most energetic and aggressive distributors in Canada. His deal with Pathé precluded any exhibition activities but his newsreel cameramen expanded their activities to cover the whole of Canada and were second to none, particularly in the rapidity with which their work reached audiences. Indeed when the Prince of Wales (he seems to have been some kind of a favourite in those days!) visited Toronto in August of 1919, scenes shot as late as 5 p.m. by Ouimet's ace cameraman Bert Mason were on the screen that same night. By 1920 Ouimet had established a combined news service — British Canadian Pathé News — which used footage from England and the U.S. as well as his own cameramen's efforts. Specialty was also releasing one British feature each week. But by 1921 things were not going so well for the company — stiff competition from the big Hollywood studios seems to have been the main problem — and Ouimet allowed it to be absorbed by another Canadian distributor, Regal.

It was at this point that Ouimet was approached by a group of Montreal businessmen who had taken it into their heads to make a feature film. Ouimet agreed to head up the project and Laval Photoplays, Limited, was duly incorporated in February 1922 with a subscribed capital of \$60,000, if the company's first report is to be believed.

With his usual panache Ouimet took off for Hollywood, rented an office, and later a studio, and put Paul Cazeneuve under contract. Cazeneuve, a Montrealer and an old friend of Ouimet, had been both a director and an actor in the theatre for many years before moving to Hollywood where he was now directing, acting, and writing for the motion pictures.

At first Ouimet announced a production of *Faust*. However, the film which eventually appeared almost two years later was called *Why Get Married?*, a more contemporary, not to say commercial, title than *Faust*.

The story concerned a married woman's attempts to progress in the

(continued on p. 43)

D. John Turner is with the National Film Archives where his special concern is Canadian feature film production.

censorship or classification ?

A painter can display his works, a dancer can dance just about anywhere. Literature is published and distributed without government control. Why is it then that film must be pre-screened, censored and classified before it reaches the audience? How did censorship start, how does it work, and where is it leading us?

These are some of the questions that Cinema Canada's series on censorship in Canada will try to answer. Over the next few months, we will document the situations in various provinces, beginning now with British Columbia and Manitoba.



In the centre, a Duchess from the Quebec Winter Carnival taken from *Le soleil n'a pas de chance*. The film was hit with a temporary injunction in Quebec in early December 1975. Clockwise from the top left, that naughty couple from *Quiet Days in Clichy*, removed from circulation in Quebec during the October crisis, *Mariken Van Niemeghen* whose rape scene was cut into by Ontario censors at Stratford, *Sweet Movie* whose sweet message has still not been heard across Canada, getting clean in *Last Tango in Paris* though Nova Scotia thinks it's dirty, and lastly, and sadly, a poor girl in *Diary of a Sinner*: in order to hang the publicity picture on the front of the theatre, they pasted her breasts. They even pasted the poster!

censorship or classification (1)



Doorway of a Vancouver store selling pornographic books and movies. The black B.C. cougar has become widely accepted as a symbol for "adult" merchandise and is no longer limited to its original use in advertising for theatrical motion pictures.

film censorship: guidance or control?

by Ben Achtenberg

In late September, motion picture censors from throughout Canada met in Vancouver to talk over the theory and practise of "film classification." A recent interview with British Columbia's Classification Director, R.W. MacDonald, touched on some of the problems and issues that were discussed at that meeting and clarified the way the present system of government movie monitoring works in the Pacific Province.



Facade of the Night and Day Theater in Vancouver, mentioned in interview. Shows use of the B.C. cougar, symbol for the "Restricted" category, as an advertisement rather than a warning.

MacDonald, who has been with the classification office for twenty-five years, must personally see and approve all films which are to be publicly shown in B.C. The office was first set up by statute in 1913:

MacDonald: The first revision of the act was in 1970, so that's the one we're working under right now. We dropped the term censorship – not that we've dropped the power, but we try to emphasize classification rather than the old idea of censorship. I can still prevent a film from being shown if I want, but what we try to do is find a way that as many pictures as possible can be presented to the public from which they may make their choices. In 1931 there were 74 pictures that were not approved. Last year we saw 1125 pictures and, of that, only 14 were not approved.

As the years went by we gradually tried to lay more stress on the informative value of classification. We have three categories: general, mature and restricted; to augment that, this was the first province to come up with the warning captions which offer further information about particular pictures, so that people can take these facts into consideration when making their decisions.

"Mature: Some frightening and gory scenes"
(**Jaws**)

"Mature: Coarse language and swearing"
(**Funny Lady**)

"Restricted Warning: Many disgusting brutal scenes"
(Warhol's **Frankenstein**)

"Drug taking, violence, coarse language throughout"
(**French Connection II**)

"Mature: Very coarse language"
(**A Brief Vacation**)

"A very frightening picture; some extremely coarse language"
(**The Exorcist**)

"General, Children"
(**Bambi**)

– examples of R.W. MacDonald's captions for some recent films

Even if you're not calling it censorship anymore, isn't it still true that if you don't approve a film it can't be shown – and therefore people can't see it?

MacDonald: Yeah, it can't be shown. Well, the distributor could appeal it; we do have an appeal board, but they haven't appealed a classification for years. Usually these films are of such a character that even the most liberal-minded person would say it's a complete washout anyway. There's no story, you know; it's just completely sex from one end to the other, with maybe some violence thrown in or something. The entertainment value is extremely low, except to a very small proportion of the public. Of course, I suppose those people are being denied their rights, but if we had a fourth category maybe we could take care of them too.

It also depends on how a picture is advertised and handled. You know, the attitude I had in the beginning was that if a picture was approved it should be able to show any place, but I've changed my ideas on that. It has evolved in my time that certain theatres have begun to build up a clientele of people who expect to see a certain type of picture that you wouldn't see in any everyday theatre. These theatres can get away with showing certain kinds of pictures, and I have no complaints from their patrons. The Eve theatres are an example of this. We have some others that are probably a little stronger, we have some that show soft-core pornography, simulated sexual intercourse...



"Is the Director a privileged person that he may remain unsullied by those pictures which he does not approve for the public?"

The Director is not the guardian of the public morals, as this question implies. He does not attempt to assess any possible damage a picture might do to the morals of the average adult person. Instead, he bases his decision on the potential offensiveness of such a picture to a large portion of the public."

"Why am I not allowed to decide for myself what pictures I wish to see?"

The approval of the Director is not to be construed as permission for you to see a picture. It is in fact permission to an exhibitor to show a picture to the public. You still make the decision, with the advantages provided by the Director."

– from **Film Classification**, a pamphlet by R.W. MacDonald

While the seldom-used Appeal Board is appointed by the Lieutenant Governor in Council, Film Classification Director is a Civil Service position. In addition to classifying films and deciding which can or cannot be shown, the Director may edit out scenes that he doesn't consider suitable for public showing. He must also see and approve all advertising for films and can require ads to include his warning captions as well as the classification. ("Restricted" films must also display the warning symbol of a black B.C. cougar.) The Director also has the very crucial power to issue (or refuse to issue) licenses to film exchanges and theatres which wish to operate in the province.

MacDonald: We have five people all told in this office. There's myself and two Assistant Directors of Classification, a clerk and a projectionist. I've been here for quite awhile, since back in 1950. I was appointed by the coalition government that we had at that time. They were defeated just two years after that and the SoCred government was in for about 20 years, and then the NDP came in.



Facade of Vancouver's Eve Theatre on the new Granville Mall. The theatre shows softcore pornography and has its own specialized clientele.

What were your qualifications for the job? Did you have a background in the film industry or what?

MacDonald: I've been here 25 years; what more can I say. No I wasn't involved in film. I got the job through a friend who knew that my predecessor was looking for somebody to replace him. Before that I worked with the Treasury Office of the National Harbours Board, and before that the war was on and I was in the Navy.

The lady before me was the stenographer and she was promoted to be the assistant to Mr. Hughes, who was Director at that time. This was before the day of women's lib; at that time it was totally inconceivable that she should take over the Director's job. There was another fellow, a school principal, and I came in to make a fourth. After he and the Director resigned there was just two of us for the best part of 20 years and that was a terrible strain, so I kept after the government and after many years I finally got through to them. The younger fellow here now, Mr. Casey, is 20 years old, a graduate of Simon Fraser University. We had a Civil Service competition with about 80 applicants and he was first. He's very up to date in his views and all that. He understands the philosophy of the thing very well.

We have differences of opinion on a film sometimes, but I'm in the happy position that I'm the one that counts. But I certainly do listen to them; sometimes it takes a little longer than others to reach a decision, but most times we agree on the category.

9(2)(a) General, being suitable for all persons; (b) Adult, being unsuitable for *or of no interest to* persons under the age of eighteen years; (c) Restricted, being suitable only for persons of the age of eighteen years or over.

— **An Act Respecting Motion Pictures**

Chapter 27, 3 April, 1970

(*emphasis added*)

"General Entertainment... should contain nothing that ought to offend any normal individual or group... the 'Mature Entertainment' category advises parents that the Director considers such pictures unsuitable for children... The 'Restricted Entertainment' category was introduced in 1961 as an answer to the challenge of frank and realistic modes of expression... The underaged person must be accompanied by a parent or other responsible adult who will sign a special form accepting responsibility for their attendance and who must remain with them during the entire showing of the picture.

— from **Film Classification**,
by R.W. MacDonald

The categories are set up in the legislation and the amendments to it. All I can do is make recommendations. If my recommendations were accepted, why, we would have a fourth category and the age for "restricted" would be dropped to sixteen, and there are a couple of other things I would like to get.

We have three categories of classification and for years I've been trying to get a fourth category. I'll give you an example of the reason for that: I said that last year we didn't approve 14 out of 1125 films. Now it's a possibility that if we had a fourth category, most of those that were not approved could be put into that category. The reason these films were not approved is that I feel that each category has a certain informative value to the public. Now if you take the restricted category and throw every picture into it, well, people aren't going to have any range of idea as to what this is all about, you see. It could be anything from a film that totally would outrage certain people to something that's really not so bad at all. So there's not enough range there and I would like to see a fourth category. Some of the films that are in the restricted category now I would probably also put in the fourth category.

So you would really like to do away with the traditional kind of censorship altogether?

MacDonald: Yes, I think eventually we could get over to a system of complete classification.



"A system of classification aims to protect without limiting freedom. The power to prohibit, *irrespective of how often or how seldom it is exercised*, limits freedom, and it limits freedom of a very special kind... the power [of citizens] to decide for themselves what they shall read, hear or see."

— B.C. Civil Liberties Association

March, 1972

(*emphasis added*)

Do you have specific criteria in mind in deciding what category to put a film into, or whether to approve a film, or does

it just depend on your immediate reaction when you look at a film?

MacDonald: It's entirely on the basis of my reaction, and the first time you see it is more important than any subsequent time. If I have to see a picture two or three times, it's never the same. I have to bear in mind that my first impression is more reliable than the others, because that's the impression that most of the public will get.

When I look at a show I'm not looking *for* anything; I'm waiting for the picture to do something to *me*, you see, and I'm really relying on my own reaction and the reaction of my two associates. If the picture is such that we have to discuss it we may talk over how we will word the caption and things like that. But we're not looking for specific things in the picture; I don't think it's possible to operate that way.

Do you ever base your decisions on classification on issues other than drugs, sex and violence?

MacDonald: No, I don't think so, although there's the possibility of it. In times past people making fun of religion used to be a problem, and racism too, but racism has never been a big point with us. I've had some black people phone up about certain pictures; I think some of them are a little oversensitive. There was one just the other day, **Mandingo**; they were complaining that it was racist. Well it dealt with racism, but I wouldn't say it was racist to the point of being offensive to black people, because it was more or less documentary in showing things the way they were. What I would call racism is if they really demeaned these people by saying, "Well, they're really getting what they deserve by being treated this way." That would be another matter. We *could* take that into consideration, we could even throw a film out for that. We do have that power. Anything that would offend the public.

Usually, though, when a film is not approved or restricted it has to do with explicit sex; sometimes with violence, but with violence we tend to rely on the warning. It's a funny thing, people who are turned off by violence usually don't mind sex, and vice versa; people who are completely turned off by sexual content don't seem to mind violence too much. I don't know if there's a psychological fact involved in this, but I *have* noticed it.

Can individuals still lay charges of obscenity against films that you have classified?

MacDonald: We've had a number of pictures where somebody filed a complaint and then the morality squad decided to lay a criminal charge. The last one they did that with was **Oh, Calcutta**. Now **Oh, Calcutta** was a filmed stage play and it's really more or less just a risqué picture because there's very little nudity and that sort of thing. We get pictures far more explicit in a sexual way. Actually it was really a lot of fun, you know; that's the way I looked at it. But somebody over in Victoria complained and as usual the police went in and seized the print.

But at that time we had the new NDP government in and my boss, Attorney General Alex Macdonald, as I understand it, told them they were not to prosecute. He said, "Give the picture back; we're finished with that; we have a machinery in this province to take care of this matter of censorship and as far as I'm concerned that's it, you're not to prosecute." So they put it back in the theatres.

It had had very indifferent success here in town incidentally; in Vancouver it was only about four weeks, and it wasn't doing that well in Victoria, but I think they got about six or eight months out of it after the word got around, you know. It's the best publicity in the world.

So Alex Macdonald relies on us and that seems to me the most logical thing. If we have a classification office, what's all the fuss about? And in general I think the thing works very well. I'd like to see some improvements on it of course, but that's up to the government.

10.5 Before approving any advertising in connection with a film the Director may order that a warning caption be displayed in all such advertising and thereupon the words supplied by the Director shall be used in all such advertising.

Motion Pictures Act
B.C. Reg. 221/70
20 August 1970

A number of the theatres around town appear to be using your warning captions as advertisements instead of warnings. How do you feel about that?

MacDonald: I've been criticized for these captions for just the reason you said: "All you're doing is advertising the picture." Well, if that is a side effect, OK, but I'm not concerned with it. The thing which concerns me has taken place, that people have been adequately warned. Now if some people want to use those warnings as an indication to them that they're going to like this picture, well, why shouldn't they. They're adult people; if they go there and are upset or something, they knew in advance. A lot of these pictures, especially at the Eve, are completely concerned with sex and that's the usual caption we put on them.



"A hard-won principle which has been established in Canadian, British and American courts is that a film or book is to be judged as a whole and not on the basis of its individual parts alone... The power given to the Director to use his scissors to cut is one which easily erodes and threatens this principle... the Director is given an unusual power over the film distributor, and one which we regard as highly dangerous. If he can cut, he can negotiate and lay down conditions... What is more, he practices this office outside the public view... Far more menacing than the power of post censorship is that of prior censorship... which is not essentially public, which is in the hands of an administrative officer and not the courts, and which encourages that officer to see his desk as that of an editor."

B.C. Civil Liberties Association
March, 1972

As far as cutting is concerned, the only thing that I have ever troubled to do anything with for quite a while now is oral sex. We don't allow that in. It's totally illogical but, well, I've got to do something. When you've only got three categories to work with, what can I do?

We've taken the policy of not allowing oral sex, and that's about the only thing that's removed. It does sometimes happen that there will be a cut to get a film from the restricted category into mature, or from mature to general, but very rarely. If I've restricted a picture and they say "Well, we'd do better with this in mature; is there anything we can do? If we took out this and that would it be OK?", often I'll agree. We're sort of bargaining, the distributor or exhibitor and ourselves.

Do you get any feedback from the film audience?

MacDonald: We get very very few audience complaints. If I get four complaints about a picture, that to me is a flood of complaints. But I suppose there must be an awful lot of other people who would have complained but don't want to go to that trouble. You do think about those things, and I have

changed classifications from mature to restricted on two or three occasions because of people's complaints that they went there with their children and it was no picture for kids to see. I can't think of any examples right now; I'm terrible for titles.

Somebody takes his wife and kids to see a show and if there's no classification on it they're going to perhaps be shocked by what they see. If there wasn't anything to warn them I think they'd have a legitimate complaint. It's an area of shock; they're taken by surprise. But if we put a classification on it, and we augment the classification by a warning caption that gives them something to go on, if they still go to see this show they haven't got anybody to blame but themselves if they're offended or upset.

The people who are upset more than anybody are the men; it's usually the man that's embarrassed in front of his wife and children. I don't know why this is, but that's my experience, the way I've seen it over the years. Sure, women can be upset too, but I think men are far more... It's the fact that they have been personally embarrassed more than anything else that causes the complaints.

And as I say, we have an unwritten agreement with the theatres about where a film can be shown. The distributor Cinepix has these Eve theatres all over the country and they have their own clientele, so there's no problem. Or the Golden Slipper downtown, or the Night and Day Theatre on Main Street. They have their own clientele, you know, a bunch of loggers that come from up-country. They come down, and they're usually unattached males, though we do get some couples that go in to see these pictures.

And they're nothing from start to finish but this flimsy little story – maybe you've seen some of them yourself in your time. They'll start off with the guy stripping the girl's clothes off and they get very intimate and they might have a bit of oral sex there – which I usually cut out – and then he's lying on top of her and her legs are spread and they go through all the motions. And it's just one thing after another and then another girl comes in and then this guy's got two girls working on him, you see, and then this girl goes off somewhere and maybe she gets a lesbian scene. And finally for some reason they all get together for an orgy and that's the finale of the picture. I could write these things in five minutes, and there's just one after the other like that.

But the people who go to them don't mind, they want to see this kind of thing. They're content to pay their money to see it, and nobody's hurt because nobody goes in there with his family. I think they have a place in society, though their place should be very well delineated. Nobody should be inveigled into seeing something that they don't want to see, or through somebody's neglect go in and see something that they don't want to see. I think that if you take care of that aspect of it things should work out. What's obscene to one person may not be obscene at all to somebody else.

You get used to it after a while. I get almost all the films. I must have seen in excess of 20,000 I suppose; I tried to figure it out at one time.

You know this job has got to be experimental, you've got to be always trying something. You're supposed to be able to find out what the general acceptance of the public is, in which case you've got to go out and contact the public as much as possible. And even then you don't know for sure, so it's always sort of experimental in a way.

I think the more people know about what we do and why we do it, the more effective we're going to be. I go and talk to schools and universities, to the service clubs like Kiwanis and Rotary and things like that. I go on the hotline shows – it's quite a little challenge, keeps you sharp to have to explain what you're doing and meet people's complaints. It keeps the thing alive. I'll talk about pictures and my work any day. I've involved myself with it totally.



POSTSCRIPT

by Ben Achtenberg

MacDonald appears to have used his powers as British Columbia's Classification Director with moderation and intelligence, at least in recent years. But there is no sure guarantee that his attitudes will remain the same, or that his successors in office will share the same attitudes. The troublesome fact remains that the Province's censorship law provides extremely broad powers to edit films or prevent them from being shown on the basis of anything *the Director* thinks might cause "offense" to the "normal" public. While MacDonald has limited his concern to sex and violence, nothing prevents a later Director from cutting or banning films because of their political or social content. And despite the fact that MacDonald favors getting away from censorship and using classification instead, in practice the fact that a large number of films are placed in the "restricted" category means that most teenagers never get to see them. (How many high school age kids are willing to take their parents along on a date?)

The B.C. Director of Classification doesn't have to be – and MacDonald isn't – a trained filmmaker or editor. He may be an intelligent and perceptive viewer but cannot be expected to understand the way the parts of a particular film work together in the way that its "author" can. When the censor cuts a film the filmmaker is robbed of the right to have the integrity of his or her work preserved, and the public is prevented from seeing the work as a whole. The distributors are not interested in protecting the film from cutting; they are anxious to go along with anything that will help them get a "better" classification. The Director can and does use his power to negotiate with the distributors, and water down films as he sees fit.

The B.C. Civil Liberties Association has urged the censors assembled in Vancouver to do away with censorship and limit themselves to classification. In many of his statements, Mr. MacDonald appears to sympathize with this point of view.

But why should the government be in the business of film criticism at all? A government official who has the power to classify still has, even if to a lesser degree, the power to coerce. This is doubly true so long as he also has the enormous clout that results if he is in charge of granting licenses to distributors and theaters. Even if he can't actually edit or eliminate films, he can still make it clear to theatre operators that if they persist in showing pictures he doesn't approve of their licenses will be in danger. Some people might feel this is OK as long as it is only being used to keep hardcore pornography out of the neighborhood theaters, but nothing prevents a future Director from deciding that social criticism or political controversy is also too "offensive" to be shown to the general public.

Film criticism should be left to critics. The government has no proper role in the process of judging what communications people should be free to see, hear or read.

*Freelance filmmaker Ben Achtenberg graduated from Harvard College and has an M.A. in Communications from the University of Pennsylvania. He is deeply involved in community organizing and with media questions. Author of **The Cable Book: Community Television for Massachusetts**, he contributes regularly to TELEVISIONS. He has also worked in all phases of film production and has extensive experience in video and photography.*



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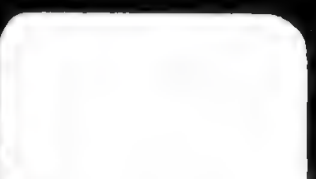
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Al Streeter and his team offer film and sound editing to fit any budget and schedule, and they too, are right in the House. With the lab downstairs, they can collect rushes right after processing. (They do their own edge coding so you don't have to stand in line).

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The Sound Facilities



First, some of the people

Dorothy Emes, Bookings Manager. Fourteen years scheduling and expediting at CBC. Dorothy traffics the flow of all sound work, bookings, shipping and costing.



Clarke DaPrato, Mixer and Manager, Sound Department. Thirty years' experience in the art, including nineteen years as Chief of Sound for the National Film Board.



Paul Coombe, Mixer and Assistant Manager. Seventeen years in the industry, Paul is favourite mixer for many of Canada's commercial and documentary producers.



Ian Jacobson, Mixer. Started with New Zealand Broadcasting Commission, then to CBC, then Film House, in 1971. A fully qualified commercial re-recording mixer.



Tony van den Akker, Mixer. Began with Cinecentrum in Holland, joined Film House in 1965, has worked in every phase of sound.



Cyril Steckham, Machine and Transfer. Twenty years with the Rank Organization (Denham labs) in England, and the CBC in Canada, plus 12 years with Film House. Exceptionally thorough knowledge of projection and sound equipment.



Leo O'Donnell, Technical Director. Started with the Australian Broadcast Commission, joined BBC in 1954, Canadian National Film Board in 1958, Film House in 1973. One of the most inventive sound engineers in North America.



Wilson Markle, Technical Liaison & Sales. Fourteen years in the industry in California and Canada, as producer, mixer, editor, engineer, and lab manager, Wilson brings a wealth of TV and film experience to solving clients' film and sound problems.



Now, the Services

Film House has three sound theatres, each with multi-track pickup recorders. Two have narration booths, and one has a complete post-sync effects and dialogue replacement facility. Together they provide the capacity to meet the varying requirements of individual shows, all at one time.

All are equipped with complete equalization and signal processing devices. They provide the most efficient track enhancement, or special effects, that a producer might require.

There are more than 600 sound effects cartridges and a 1/4" library of 20,000 sound effects provides a complete studio effects library. There is also a complete music library on the premises, so a producer has almost any effect, or stock music, right at hand.

Finally, there are three complete magnetic transfer bays and two optical transfer chains, with full track processing facilities right on Film House premises.

The Theatres

THEATRE 1 — 16 channel, 3 output console, equalization in all channels, three compressors, noise suppressor, narration booth, multi-surface effects floor, twin projector looping, dialogue post-sync recording, special effects equalizers.

THEATRE 2 — 24 channel, 6 output console, equalization in all channels, three compressors, noise suppressor, special effects equalizers, 1" eight-track mix-down, stereo and multi-track mixing.

THEATRE 3 — 7 channel, 3 output console, equalization in all channels, two compressors, noise suppressor, narration booth, special effects equalizers.

Four echo chambers may be patched into any theatre. Film House has Magna Tech and Multitrack dubbers and recorders. Twenty-seven dubbers ensure sufficient requirements for all theatres.

Here's What We Transfer

From:
Mono 1/4" — Pilotone, Perfectone
Rangertone, Fairchild
50 hz, 60 hz, 100 hz,
or without sync
2 track 1/4"

Nagra Stereo — sync
1/2 track 1/4"
Cassettes
NAB Cartridge
16 mm mag — edge or centre
track
16mm stripe
16 optical print
35 mm mag — mono, 3 track
4 track, 6 track
Disc
SN tapes

To:
Mono 1/4" with Pilotone or
without sync
Mono 1/4" — 1/2 track
2 track 1/4"
16 mm mag — edge or centre
track
16 stripe
35 mag stripe
35 mag — 3 track, 4 track,
6 track
16 optical
35 optical
Cassette

Film House engages continuously in the development of new techniques and equipment. Current projects are Multitrack optical, requiring minimum modifications in present equipment, and a 16 mm Telecine Unit, mixing to 3/4" helical cassette.

When you add these altogether, these facilities offer a very complete sound service. And the people running them are determined to give you the best there is.

The Lab Facilities:

FILM HOUSE



Here are some of the People

Bill Hambley, Laboratory Manager. From Technicolour in England, 30 years' lab experience with special skill in negative handling and cutting.



Len Baker, Laboratory Supervisor — Nights. Started with Technicolour in the 40's, now runs the shop for us in the wee small hours, to ensure that your work is ready in the morning.



Dave Herrington, Chief Timer. Apprenticeship at Rank's Denham Laboratories, now among the best in this delicate craft.



Ron Morby, Product Control Supervisor. An all-round 20 years' experience in lab work, knows all functions and procedures.



Paul Norris, Customer Service. Paul handles most client calls, arranges work scheduling, and keeps customers informed of work progress.



Ken Unwin, Plant Engineer. One of the industry's best film equipment engineers. He knows all the mechanics and all the chemistry.

There are dozens more, chemists, printers, processors, all chosen for dependability and consistency of performance.

And, here are the latest Services

Eastman Colour Negative II. 16 mm Colour Reversal Intermediate (CRI). Ektachrome and Gevacolor with sound. Answer and Release Printing. Special Note: The Preprint and Neg Assembly Departments now combine with the Printing Room for maximum efficiency and production cleanliness. The Sensitometric Control and Chemical Analysis Lab are the nerve centre of the whole operation.

The new ECN II developing machine is twice as fast, and its demand-drive gives us constant developing of both 16 mm and 35 mm, so you have no down-time delays.

We've installed a new demand-drive ME4/EC03 Reversal Developing machine. We've refurbished another machine to handle the CRI-I process exclusively. This way, we maintain pure chemistry for CRI's, avoid cross-contamination, and produce CRI's of highest standards.

The Gevacolor 903 Developing machine is now in production, giving low contrast reversal release stock with better sound. The new 16 mm E/Col Positive Developing machine is fast and allows cutting-in, on the run, for your rush prints.

To keep up with the E/Col Positive Developing machine, we have set up a brand new Seiki high-speed Optical Reduction Printer. This means optical quality for commercial prints, 16 mm CRI's, internegs, and colour masters.

Finally, we have dual high-speed projectors for fast clearing of your prints. If you want to compare different stocks, you can have dual, side-by-side screenings.

All of this has one purpose. *To serve you better.*

Rentals

Stan Ford is the Manager, ably supported by his Maintenance Engineer, Wayne Jones.

They offer for rent: 30 rooms for editing and production. Synchronizers and Splicers. Moviolas and Steenbecks, Nagras III, IV, IV2's, SN's, and Mikes. Single and double system projectors.

It's much cheaper to rent than to buy this expensive equipment, and Film House attends to the maintenance.



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manitoba: classification for growth and sensitivity

by Lee Rolfe

It has been over three years since censorship ceased to exist in Manitoba. What happens when the cutting and rejecting stops? And what is classification anyway? Lee Rolfe talks with a new breed: the film classification agent.

"We don't have the power to censor anybody's genitals out of a movie."

In the summer of 1972, the Manitoba Censor Board ceased to exist. At that time it was replaced by the Film Classification Board under Bill 70. Censorship was abolished in the province; that is, the new board has no powers to cut or reject any film. Its sole purpose is to give each film, submitted by distributors, a classification. The board is responsible to the Hon. Rene E. Toupin, Minister of Tourism, Recreation and Culture.

The legislature debate over Bill 70 was a hot, heavy and lengthy affair. The basic reason for the conversion, which took place under the current NDP government, was that "government control of the mind, implicit in any kind of censorship, is contrary to the very foundation of a free society. Bill 70 is a step toward removing discrimination against films."

The basic opposition to the liberal bill was that the new act placed too much responsibility on theatre owners. Many viewed it as an attempt by government to abort its responsibilities and shift the onus onto the theatre owners.

Ironically, theatre owners wanted the protection of censorship. They wanted the government to decide what was and was not obscene under the law.

However, the bill went through the third and final reading, passing with a vote of 27-26, a victory that could hardly be termed overwhelming. Opponents feared that the flood gates would burst and Manitoba would be inundated with pornogra-

phy, making the province the Denmark of Canada.

But as Father John Pungente, chairman of the board says, "It hasn't turned out that way at all."

John J. Pungente is a Jesuit priest by trade and it was anticipated that with a priest as head of the classification board, it would be more severe than the old censor board. But at the risk of sounding ridiculous, Father Pungente is not your run-of-the-mill stereotypical priest. He is a progressive thinker, and a knowledgeable man on the subject of film.

It is generally accepted among exhibitors, distributors and MPs that Father Pungente is truly the best man for the job. He holds a masters in film from San Francisco State College and teaches courses in film at St. Paul's High School, a private school in Winnipeg.

Although Manitoba has been progressive in the area of film administration reform, Father Pungente sees the board as serving an even larger function. He says: "Film is a very dangerous thing. It's a medium that can and has been used to manipulate people fantastically but it loses all of its danger, all of its power, once you're aware of how it works. And in some way we should inform people of how film works."

"This is what I try to do in my own classes - taking film, breaking it down and showing students what makes it up... what the director's purpose is."

However, what he would like to see accomplished and what can be accomplished are two entirely different things. The Manitoba Department of Education has repeatedly ex-

pressed interest in introducing film courses in schools. But it takes money to train teachers; money that isn't readily available.

"Ideally, it should be done through the schools but since it cannot be at the moment, except in private schools, the board could send its members to different schools and take over an English class for a week or so. Or it could be done through some sort of publication that could be distributed free in theatres. Articles on film, not just reviews, could discuss what films are doing," Father Pungente says.

Father Pungente believes that film must be viewed as a whole and that it is necessary to operate on a set of ground rules, an established rationale. He has laid down such a rationale which the board members use as a guideline in their judgments.

In part, it reads: "Our purpose is to inform and then allow the individual to make his choice on seeing the film. Our direction must be towards growth and not protection; towards artistic standards and not moralism; toward sensitivity and not passive acceptance.

"We must not become tied up in the details of the film rather than seeing how these details fit into the film as a whole. Think for a moment how much nudity appears in films... can we show this part of the body and not that?... how thin can we slice the pie in classifying dangerous situations in film art?

"We cannot be blind to the larger picture of any film. We must not respond like sensors to a fire detection system, to a specific stimulus, but we must also become increasingly more sensitive to other potentially more destructive stimuli. It is so much safer and more comfortable to say 'all films with any nudity will be classified restricted' than to judge each film on what makes it integral. It is so much easier to list sex, violence, bad language and so forth as disqualifying elements in film than to judge in each instance what is portrayed, the attitudes of the characters toward their feelings, and the attitude of the director toward his characters. We must see the work of art as a whole, independent of morality."

The Manitoba board has four classifications - general, nature, adult parental guidance and restricted. The primary reason for giving a restricted rating to a film is usually the portrayal of anti-social and criminal behaviour in a nanner suggesting that such behaviour is quite acceptable. Overly explicit sex and graphic violence are other criteria.

Ratings of current Winnipeg fare are published every Thursday evening in the two city newspapers along with a capsulized synopsis.

The board is composed of 15 people ranging in professions from housewife to university professor, from a sister in the Catholic Church to a retired school inspector.

Board member Barbara Weselake, responsible for the illustrative quotation that began this article, says "The classification board doesn't have three members, we have 15; so we're covering about 12 more bases than most censor boards. We don't have just three people who sit and get satiated, stunted, fed-up with film, we have people who come in fresh every week."

The members of the board sit in groups of threes with the members rotating every week.

"They're out, they're living, they're doing other things. Because film is a powerful medium, doesn't it follow that people who sit on censor boards for 22 years ought to be pretty crazy people. They're just being bombarded; five films a day, five days a week. Most censors are civil servants whose job it is to process film. How do you process film? You watch it... carefully... it's studious, it's a real involvement," says Mrs. Weselake.

Father Pungente feels that the general public is best suited to serve on classification boards. "Since films are to be seen by the general public and since the classification board serves the general public, the best thing to do is to

have a group of peers in there judging for the general public. And that's why it is important to have at least 10 to 15 members on the board."

As a board member, Mrs. Weselake said she has come to see the classification board work and work fairly well. "Over the three years we have grown more confident in our own judgments and I think we've worked ourselves out of the idea that we're there to safeguard the public. We're hired to be ourselves... to come with our own experiences, reflect on what we see and judge it for ourselves. And if you have enough people doing that it seems that it might be the optimum solution to an insolvable problem."

Commenting on the other boards across Canada, Father Pungente said he thought that Ontario's board was "a big mistake".

"Four people watch films year in and year out, becoming atrociously jaded. I don't think they even have to watch a film to classify it," he said.

It was also suggested that many censors were "put-out-to-pasture bureaucrats who really don't like the business of film at all."

In retrospect, Mrs. Weselake views the Manitoba government's change-over as far more radical than was realized at the time. But despite the advances Manitoba has made, the provincial government is still reluctant to make further changes within Bill 70.

"Any little thing you want changed takes three months in order to change four words," according to Father Pungente.

In order to make significant changes the whole thing has to be re-opened in the legislature and although there is little fear of seeing the classification board crushed, Father Pungente says that it would constitute a waste of time.

"They're still hung up on the idea that this board is allowing all sorts of extraordinary sex films into the province but they never stop to realize that when we opened there were five skin flick theatres operating in Winnipeg; now there is only one."

Theoretically, any film can be shown in the province but all films are subject to obscenity charges from the Attorney-General's department. Although the responsibility is placed on theatre owners to police their wares, the members of the board can and do make recommendations to theatre owners on the advisability of bringing a questionable film into the city.

Since 1972 only two films - **The Stewardesses** and **Last Tango In Paris** - were charged with violating the obscenity laws but both charges were dismissed. There were rumblings that charges would be filed against **The Exorcist** but these failed to materialize. With the dismissal of charges against the two films mentioned it is quite possible that any film could be shown in Manitoba, although the distributors of **Deep Throat** have not submitted it for classification.

Because the laws governing obscenity vary so greatly from province to province both Mrs. Weselake and Father Pungente are advocates of a national classification board.

Father Pungente says, "I think it's the only sensible way. Right now it costs the film industry a fortune because the distributor has to pay a different classification fee in each province, so in effect he is paying for the same film 10 times. But one board - a national board - would put a lot of people out of cushy jobs and remove one form of revenue. I don't think the provinces would buy it."

However, the whole question of the constitutionality of censorship could be blown sky-high if Gerard McNeil wins his case in the Supreme Court of Canada against the Nova Scotia censor board which banned **Last Tango In Paris**.

"If he wins his case, censorship is finished in Canada. I don't think there should be any censor boards when you have provisions in the criminal code against obscenity - whatever that is. Anything else, people should be free to see if they want to," Mrs. Weselake asserts. □

yorkton shorts

Every two years, in Yorkton, Saskatchewan, there is an international festival of short films. John Hofsess was a jury member this year and gives us his impressions.

by John Hofsess



Two jury members: Jean Oser and Micheline Lanctôt



Two resource people: Ken Black and Allan King (l. to r.)

Alwin Law is what many people – equating armlessness with hopelessness – would call a thalidomide “victim.” He was born in 1960 in Yorkton, Saskatchewan (current population: 15,000) which like most small communities, with a fear of perishing, has a Biblical abhorrence of any abnormalities. In places like Yorkton, anyone who doesn’t marry and produce “healthy stock” to keep the place growing is regarded as worse than eccentric. More like a saboteur of the life-force itself.

The fact that young Law is a straight – A student is not, perhaps, surprising. But that he also plays trombone in the high school brass band (he plays music the way he plays catcher on the local baseball team – with his foot!) is an act of more than physical dexterity. The band played, well, *brassily*, on opening night of Yorkton’s International Film Festival (October 23-27) and Hall gave an extraordinary performance that was as plucky and unlikely as the Festival itself.

Yorkton is 129 miles northeast of Regina. There’s no air or passenger-rail service, only a bus twice-a-day in good weather. There are no bookstores. You can buy *Penthouse*, *Playboy*, *Time* or *Newsweek*, but not *The Globe and Mail* (which comes only to the public library through Canada’s intermittent mail service). *The Canadian* magazine distributed weekly through the *Winnipeg Tribune*, has at least five times the circulation here of any other Cana-

dian periodical. But it’s no cultural loss to Yorkton residents if most eastern magazines and newspapers don’t reach them; for when they aren’t neglected in such publications, they usually only get some smartass putdown. They’re tired of having their grass roots ploughed under by the blades of eastern wit. Yet every two years the city spends about \$15,000 to stage a week-long international film festival – the only competitive one in Canada, and this year with over 200 entries (165 finalists) from countries as far afield as The Netherlands to New Zealand – and fills the town’s hotels with “sophisticated” guests – directors, producers, journalists, and the like – who help Yorkton’s unwashed have a film bath. This year’s adjudicators – Grant McLean, recently retired after 26 lively years at the National Film Board, Jean Oser, film historian and windbag, actress Micheline Lanctôt, and John Hofsess, critic without portfolio – were greeted warmly but warily by the festival organizers who kept looking for the raised eyebrow or barely-suppressed smirk that these metropolitan aesthetes might conspiratorially share with one another over some yokel gaucherie. The fact is the Festival’s chairman, Elwyn Vermette, his assistant, Louise Moore, and past chairman Laurence Pearson, among others, had much more to be proud of than defensively embarrassed about.

The Yorkton Festival was fun, informative and friendly, and well worth the long voyage to get there. Unlike the

Stratford Film Festival, which tends to be pretentious, high-toned and dull, or the Canadian Film Awards (at Niagara-on-the-Lake), which was cold, bitchy and unpleasant, The Yorkton Festival is run by people with a genuine sense of human interest and hospitality.

In a year when practically all the Canadian film festivals – with the exception of certain programmes at Ottawa's Filmexpo in the National Arts Centre – have been poorly attended, it was heartening to see crowds of over 400 people for the evening screenings (all short subjects under 60 minutes) covering the fields of animation, experimental, documentary, television public affairs and drama, sports and children's films. The Yorkton Festival does not take place because of some pervasive passion throughout the town for movies. (There is one theatre which changes programmes three or four times weekly doing the usual **Jaws-Shampoo-Earthquake** business.) For some, the gains of having a film festival have more to do with politics than culture. Allan Bailey, Yorkton's mayor and leading mortician (he obviously made the old adage about "death and taxes" his financial cornerstone) and his wife, Colleen Bailey (whom a local wag of jaundiced views about the festival called "the driving force behind all this inertia,") are happiest when meeting various ambassadors (representatives from the British and South African embassies showed up this year), and dignitaries such as André Lamy, commissioner of the National Film Board, film director Allan King (if only he hadn't made that blue-movie for television, **Baptizing**) and Larry Hertzog from CTV, among others. Yorkton's minkset didn't exactly clasp Micheline Lanctôt to its bosom. She kept talking in French for one thing, and always seemed dressed-down for every occasion, wearing blue jeans and casual T-shirts. "These film people!" one could almost hear the disapproving whispers of Yorkton's bigger burghers as the week wore on, and McLean and Hofsess kept showing up with progressively rumpled clothes and cheerfully dishevelled mentalities (there was a provincial liquor strike at the time but the adjudicators had discovered that it was only *cheap* booze that was in short supply).

Finally, after a week of splendid eating (any town that is as farm-and-family oriented as Yorkton produces an exceptionally high percentage of good cooks) and steady tippling, the judges made their choices.

As a bow to participatory democracy, the Festival created a new category this year, in which the public voted for "Most popular film by audience selection". The audience chose a National Film Board animated short ignored by the jury, **Who are We?** directed by Zlatko Grgic; Allan King's **Baptizing** was runner-up, with **The Man Who Chose The Bush** coming third.

For the next Festival, in 1977, the organizers intend to advertise in as many film publications as possible. This was the 13th Biennial Festival in Yorkton, and in many ways it was the most exciting and *useful* film festival to be held in Canada in 1975. Obviously one has to have an interest in short films to find this particular Festival valuable, but to my eye the most creative, adventuresome and imaginative work done in films is done in the short-subject field, whether by beginners just starting out or by professionals who have honed their skills to a sharp perfection over many years. Canada's feature film industry, by contrast, suffers from excessive pressures, cynicism, and government interference. Nobody here is trying to make the Great Canadian movie, or a million bucks, or both. Yorkton's Festival shows what talent looks like before it gets jaded, stepped-on, or put through bureaucratic rigmaroles. By 1977, Yorkton promises to have air service, a bookstore, and other cultural amenities, in time for its next Festival. Despite its population size, Yorkton thinks bigger about films than most cities in Canada. □

THE WINNERS

Golden Sheaf:

Man Who Chooses the Bush, produced by Tom Radford, NFB.

Best Documentary:

Man Who Chooses the Bush, produced by Tom Radford, NFB.

Best Cinematography:

Man Who Chooses the Bush, produced by Tom Radford, NFB.

Best Direction:

Man Who Chooses the Bush, produced by Tom Radford, NFB.

Best Amateur:

Metamorphosis, produced by Barry Greenwald, Ontario.

Best Informational:

Who Stole the Quiet Day, produced by Alfred Higgins Productions, California.

Best Television-Public Affairs:

Heritage: Ireland, produced by CTV.

Best Sound:

Heritage: Ireland, produced by CTV.

Best Television Drama:

Baptizing, produced by CBC.

Best Arts:

Life Force, produced by Mellenco Films, Quebec.

Best Experimental:

Dull Day Demolition, produced by Insight Productions, Ontario.

Best Animation:

La Faim: Hunger, produced by NFB.

Best Children's:

Life Times Nine, produced by Insight Productions, Ontario.

Best Nature and Wildlife:

New Channels for Sockeye, produced by NFB.

Best Picture Editing:

With Flying Colors, produced by Insight Productions, Ontario.

Best Promotional:

Hors-Série, produced by Société Radio-Canada, Montreal.

Special Certificates - Honourable Mention

Amateur:

Terror in the Wilderness, produced by Joe Borelli, Florida.

Informational:

A Fight for Breath, produced by NFB.

Experimental:

Haps Hash and the Coloured Coat, produced by Hans Veen, The Netherlands.

Animation:

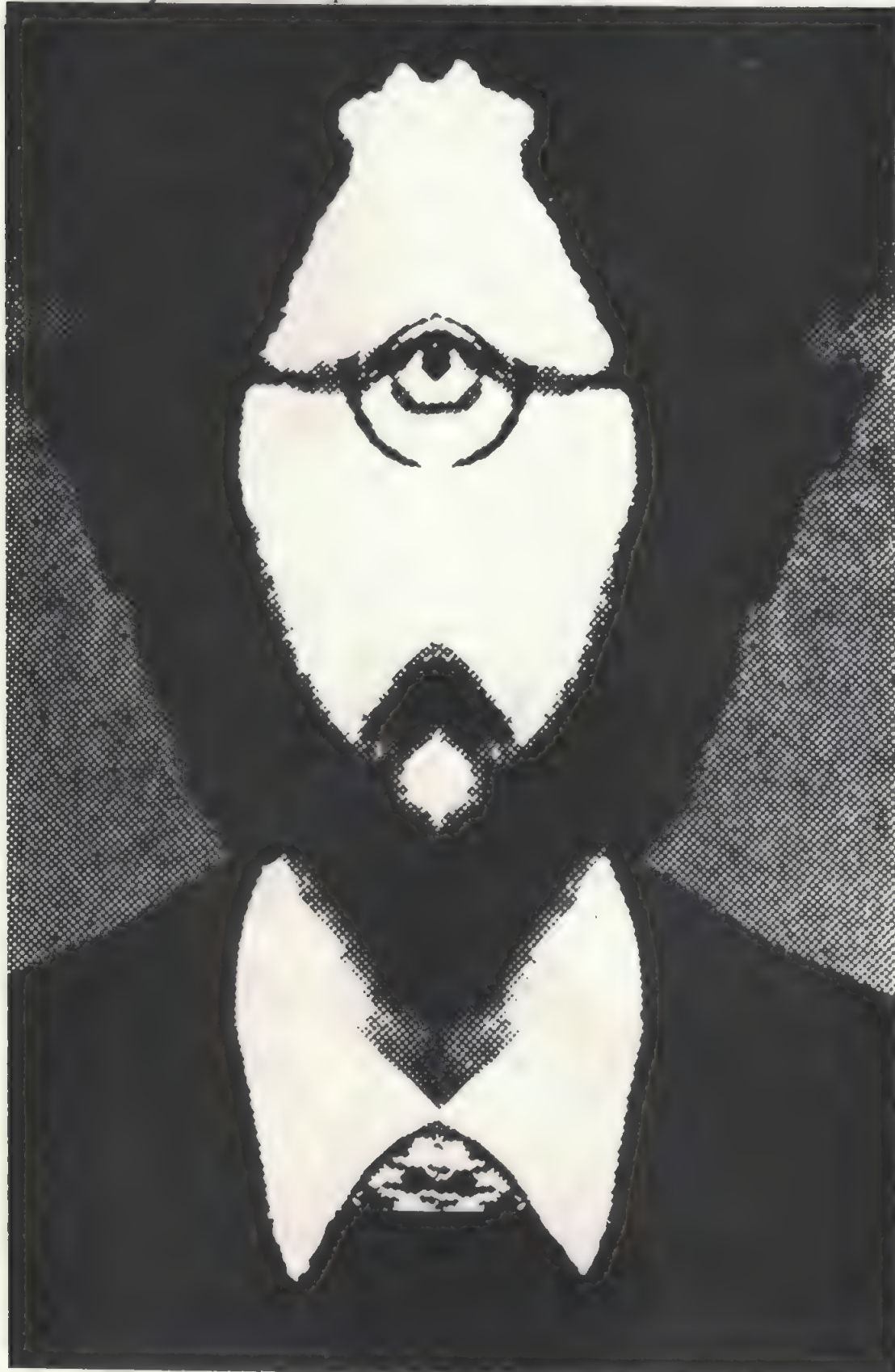
Exhibition Reel of Student films from Sheridan College, Ontario. Animated films, 1975, recognition for **Titles for the Tenth International Tournée of Animation, Beckoning and Da Da Da.**

montreal 16 mm

by Jane Dick

The Montreal based International Festival of 16mm films may be on its last legs. This year's show had a severely reduced budget, and no filmmakers were brought in to discuss their films. Jane Dick reviews some of the Canadian offerings and then talks about the festival's aims.

Part of the poster used to promote the Festival.



Once upon a time (and presently just barely) there was an international 16mm film festival in Montreal. Biased sources assert that it was a successful, festive, lively affair of considerable importance. Sources prejudiced in the other direction claim it never was very good at all, nor of much use. Whether the festival will continue may depend on the reconciliation of these opposite poles. The problem is more than just a difference of opinion.

The Fifth Montreal International Festival of Cinema in 16mm was held this year at the Bibliothèque Nationale du Québec October 22 to 26. 50 films representing 15 countries received their first Canadian showing there, possibly their only.

The Festival is organized by the Coopérative des Cinéastes Indépendants. The Festival's purpose is to present to the Canadian public 16mm films by independent filmmakers that are relevant and significant "in terms of creativity, originality and social importance." It is non-profit and non-competitive. It is the only festival of its kind.

It is brought to you by the same people who first introduced Andy Warhol and Werner Herzog, among others, to Canada. Some of us are too Canadian to feel the full impact of such foreign influences in film, but felt they are in many countries and felt they should be here.

The Co-op is dedicated to the distribution, exhibition and promotion of independently produced films in 16mm. This they try to do without prejudice. No one filmmaker or style is promoted over another. This in spite of the fact that some Canadian cineastes think they are God's gift to film and try to insist on special attention.

Besides distribution, the Co-op organizes various film programmes, presents retrospectives of Canadian short films to international festivals, and from 1969 to '71, organized three Canadian film tours (Minifestivals) to Europe

Jane Dick holds a B.A. from the University of Winnipeg and has done graduate work at the Communication Arts department at Loyola in Montreal. She has also written and researched programmes for CBC-radio.

which were well received. Lack of funds cut that venture short. The Co-op also organizes an annual international film festival in Montreal.

Repeat – it is an international festival, directed by Dimitri Eipides, and coordinated by Claude Chamberland. It is funded by the Montreal Arts Council, L'Office du film du Québec, and the ministry of Cultural Affaires in Quebec.

Funds this year were cut by almost two-thirds – a considerable blow to an organization on a shoestring budget as it is – necessitating the regrettable decision not to invite guest filmmakers to the festival as in the past. It's like an egg without salt. Indeed, this year's Festival had a bland local flavour to it – rather like a Montreal festival of international film and not an international festival in Montreal. The organizers are more than suspicious of political and commercial discrimination.

Without jumping into the fire, 'political' refers to the nationalistic fervour to which Canadians of late, especially Québécois, are prone. There are those who believe that the Festival should be used to push Canadian films. Out of 50 films, eight were from Canada, six of these from Quebec – a more than fair sampling.

Perhaps the U.S. was over-represented with 16 films, but national origin should not be a point of discrimination for or against a film of quality, should it?

As for commercial discrimination, that almost goes without saying. Financial support tends to go to established filmmakers. Not that they don't deserve it but independent newcomers experimenting with the medium have to fight for recognition and support. That includes promoters of same.

Yet these young upstarts are doing some very exciting things. The selection of films at the Festival covered many topics and styles, exhibiting considerable imagination. From France **Black and Light** directed by Pierre Rovere was a fascinating experiment on the relationship of light and motion. From Belgium, Armand de Hessel's **Hurry Freddy Please**, besides being totally delightful, superbly so, also created a whole new world of sound using a voice and a microphone – a technique that has incredible possibilities if picked up. The documentaries in particular were innovative and provocative; Mai Wechselmann's **Viggen 37** (Sweden), Agnès Varda's **Daguerreotypes** (France), and Harold Mantell's **The Trials of Franz Kafka**, narrated by Kurt Vonnegut, Jr. (Czechoslovakia) were all brilliant. But putting a story effectively on film is an art still to be mastered by most.

Prime examples of failure to translate story to film were unfortunately Canadian films. **Sarah's War** (Toronto, 1974) and **Le lendemain d'un été** (Quebec, 1975) both relied too heavily on narrative/dialogue to carry action that should have been visual.

Lothar Spree's **Sarah's War** was technically inexcusable. Its loose-jointed action was inarticulate, poorly edited, and suffered from muffled sound. Billed as the humorous misadventures of a young woman trying to strike out against the establishment and finally resorting to inevitable violence, claiming to deal with the vital question of whom to strike, it is in fact simply a series of unintelligent manoeuvres proving little more than that mindless Sarahs everywhere are bound to lose.

Le lendemain d'un été, directed by François Leblais, was technically very well done. Its plot line was interesting, dealing with chance and the acceptance of contradictions within oneself as three men encounter and spend one night together. It suffers, alas, from stylistic clichés. The soundtrack is boring because too familiar – isn't anyone tired of guitars and humming voices? There is potential for some dynamic action, but the film's reliance on dialogue rendered its scene of confrontation weak.

F's Birthday (1974), also Canadian, directed, shot, and everything else by Robert Flower, handles well a bizarre little story about a young woman and an old bum. Parts of

the film have that half-digested consistency of so many Canadian films and the fantasy is sometimes pedestrian. The acting is uninspired and rehearsed. But the film is well thought out. Camerawork is not overly imaginative but is a successful translation of story to visual image and the film carries itself along.

The most original films at the festival were, almost needless to say, European. Perhaps because they've had more practice at the art than we have. And they seem less self-conscious.

There is at least one (all films were not, also, viewed) notable exception. **Yannis Xenakis**, a documentary from Quebec (1975) directed and edited by Roger Frappier. The quality of this film is at all times excellent, on all counts. Getting us acquainted with musician Xenakis, Frappier shows great respect for the artist and his work, and an abundance of imagination re: the documentary style. The film is ingenuous and fresh. It has a thought-provoking eeriness in its attempt (successful) to visually play Xenakis' music – very exciting, if you're into experimentation – choosing images complementary to his sounds. The film simply shines.

Canadian cinema has a problem. Filmmakers, viewers, critics, and sundry with pretensions to erudition have theorized on this problem again and again. No real need to introduce another theory, is there? Too many cooks and all that. But an opinion is about to be interjected, in spite of those who may frown.

Canadian cinema is incestuous. You were wondering why so many of them look alike? And as nationalistic tendencies increase, so does the problem of inbreeding.

The Festival, though not as dynamic as it might be, affords the filmmakers and buffs of Canada a glimpse of what is going on in 16mm – where most filmmakers start – around the world, and a chance to derive inspiration from other independent artists, to whom they might not otherwise be exposed. With adequate funding the Festival could be a more than worthwhile occasion. It could be downright exciting. Stimulating, in fact.

Claude Chamberland is very concerned about the prejudice against non-nationalistic cinema in Canada, and also especially about what he feels is a deep-seated prejudice against 16mm and independent artists. He feels these are factors which may have deterred some people from attending the Festival.

How to re-educate people to a broader acceptance/experience of film in Canada? He's not sure at this point. Sophisticated Parisiens, for instance, welcome films of this nature with open arms. Perhaps we have not yet come of age.

The future of the Festival? The Co-op plans to continue this annual affair but Claude emphasizes that they must get through one day at a time at this point. If grants are further decreased and no new funds can be allocated, the Co-op will not survive.

Presently, the Co-op itself is running on volunteer efforts. More so now than ever. During October's Festival, the offices of the Co-op were robbed – all their projectors and equipment were stolen. The barren office now looks like a bad joke. Without insurance to cover the loss it's going to be a long hard year.

In the interests of maintaining Canadian and independent 16mm cinema as a growing thing, support for ventures such as the Co-op and the Festival should be seriously considered. Contrary to personal tastes – yes, some artists abhor experimentation, thinking they have already arrived – this type of cinema plays a vital role in the art form. It serves as a constant stimulus and challenge to established forms of filmmaking; a continual reminder that we still have a long way to go.

And international? Absolutely. Fraternizing with the enemy is sure to put some character on our inbred Canadian film faces. □

ontario gothic

Dennis Zahoruk's first feature, shot in rural Ontario, is only the beginning. He's a young filmmaker on the move, as Gunter Ott tells us.

by Günter Ott

"Sin, I...smell...the dank...foul...odour of Sin...Sin right here in this room..." chants Jed Winwood as he weaves the strands of Old Time Religion and casts it out like a fisherman's net over the onlookers in the austere, shadow-strewn church. "There are sinners here... I smell twelve of them who must come forth. Come forth sinners and confess... There's one, come forth brother... there's another... there are ten sinners still in this room. Come forth and be saved!"

At first Jed paces self-consciously before the altar. He is aware of the mockery in his voice as he imitates the bible thumper's spiel in front of another man, his devout brother.

Günter Ott is a free lance writer and photographer who has had a regular column of film reviews in That's Showbusiness for several years. He has contributed to various film periodicals and his photographs appear in Glitter magazine and are used by the Ontario Film Theatre collection.

But gradually the cadences of his own voice seize him, explore his inner uncertainties and touch at roots he has too long denied. The brother remains immobile in the first pew as Jed's fervor grows into a raging tempest of emotion. Jed's own identity is being submerged in the torrent of words. His body strains toward the vaulting roof of the church, his arms reach out to embrace the shadows as he cries out in the voice of the possessed: "Redemption is thine, Redemption!"

As the final cry echoes and re-echoes in ever diminishing volleys around the church, a soft voice whispers "Cut." Jed blinks twice, drops his outstretched hands. As they travel to his side, he watches them as if they belong to someone else. He is bewildered: the softly whispered word has destroyed him and given him back his own life. He is no longer Jed Winwood but actor Tom Hauff playing a role in a feature film called **Brethren**. Quickly, quickly Hauff glances at the man for whom he has just performed.



Left to right: Candace O'Connor, Larry Reynolds, Sandra Scott and Kenneth Welsh in a scene from **Brethren**, a Tundra Film Company production in association with Clearwater Films, written and directed by Dennis Zahoruk, with G. Chalmers Adams as Executive Producer.



Thomas Hauff (left) and Richard Fitzpatrick (right) in a scene from **Brethren**.

The man who whispered is staring intently at the scene, reliving the sequence in his mind. He leans back, smiles and begins to whistle. A sigh of relief ripples through the congregation of technicians and hangers-on that surrounds him. A smattering of enthusiastic applause breaks out for the performance. Everyone knows it is a good take. The scene is crucial to the film and the director likes it.

The director, Dennis Zahoruk has the lean thoughtful look of a Buddhist monk, or of a man who knows exactly where he is going and has chosen the best route to take. Things are proceeding smoothly today, so Zahoruk is still whistling as he walks over to Hauff to discuss the next set-up.

The film **Brethren** is a CFDC-funded low-budget feature, both written and directed by Zahoruk. Shot in 16mm in six weeks during late summer, the film concerns three brothers who return home for the funeral of their father. The father, a prominent citizen in a small Southern Ontario town, had been an exceptionally powerful force in the lives of the three brothers. On being reunited for the funeral, the brothers find themselves swept up in the same conflicts that drove them apart initially. But now, circumstances have forced them to confront the reality of the contrasting moral and emotional legacies their father has bestowed upon them.

The idea suggested itself to Zahoruk on a visit to a small Ontario town. The claustrophobic atmosphere of rural Ontario with its gossipy neighbours, the constant threat of censure and the sense of lives left unlived appealed to the filmmaker. In addition, gothic Ontario was something that just might loosen the purse strings of the Canadian Film Development Corporation.

Zahoruk admits that the subject matter of the film was a conscious attempt to cater to the tastes of the CFDC. He had spent some time studying the type of material usually funded under the low-budget features programme and shaped his submission accordingly. After a few rewrites, the script was finally approved for funding in April of 1975 with the CFDC kicking in 60% of the estimated \$125,000 budget.

Originally, Zahoruk had planned to produce the film himself but this idea was scrapped when he interested G. Chalmers Adams in the script. Chalmers Adams stepped in as Executive Producer and took over the financial department thus allowing Zahoruk to concentrate fully on directing the film.

Of the film itself, Adams claims that among English-Canadian films "...it has the lowest budget since Shebib's **Goin' Down The Road** - it also has the best script."

Dennis Zahoruk began making films while enrolled in the film course at York University. He set up his own production unit, The Tundra Film Company, to make short films such as **The Last Freak In The World**, the award winning (Yorkton, Famous Players) **Jason Borwick** and the as yet unreleased **The Shakespeare Murders**. **Brethren** is Zahoruk's first feature film and represents both the culmination of his work to date and the beginning of his career as a professional filmmaker. To succeed in the Canadian film industry, Zahoruk has developed a methodical career plan which builds on his resources and previous achievements. He views **Brethren** and the low budget features programme as a stepping stone to bigger and better things.

"My next film will be a 35mm feature," he asserts confidently. "I wrote **Brethren** to show producers that I was competent as a director. If they want me to do a comedy as my next film, I can do it and make money for them. With **Brethren**, I wanted to make a good film both technically and artistically, one that would satisfy me as well as find an audience."

Zahoruk feels that the film is primarily suited to a television audience. He describes it as essentially a character study with heavy dollops of melodrama. To keep the film on a consistently high level, ("heavy" Zahoruk calls it) the director devoted considerable attention to casting. He feels that the time spent in selecting actors has paid off rather well.

Most of the actors have extensive theatrical but little film experience. The role of Jed was an especially difficult one to cast. Zahoruk found that there were many young actresses about but incredibly few young men who could handle the part of a rebellious but sympathetic hedonist. "When I first saw Tom Hauff, I knew he was perfect for the part," says Zahoruk.

Hauff has appeared in two Theatre Passe Muraille seed shows; "Almighty Voice" and "Family Entertainment," the Tarragon Theatre production of "One Crack Out," and he is currently appearing in Larry Fineberg's "Human Remains" at Toronto New Theatre. He has also been directed by Peter Rowe in a programme for CBC's Peep Show series and by Allan King in a TV dramatization of Barry Broadfoot's book **Six War Years**.

Other members of **Brethren's** cast include Kenneth Welsh, recently acclaimed for his sensitive portrayal of Stanley Kowalski in the Theatre Plus production of "A Streetcar Named Desire"; Richard Fitzpatrick, most recently seen in the Theatre Passe Muraille production "Alive"; Sandra Scott, a 28-year veteran of Canadian theatre, radio, television and film; Candace O'Connor who has been both an actress and a past artistic director of Ontario Youtheatre.

For their part, the actors are quite enthusiastic about the film, some even admitting that they identify on a highly personal level with the subject matter. They seem willing, like Tom Hauff in the church scene, to channel generous quantities of their emotional resources into the film. The director has succeeded in inspiring his actors to create superlative performances in a shoestring budget film.

On the set Dennis Zahoruk is quiet, unassuming. He could be somebody's friend who has just drifted in off the street to watch the making of a film. But as soon as one scene is finished, Zahoruk becomes a model of effortless competence. The few succinct words he tosses to First Assistant Director Bill Corcoran and Director of Photography David Ostriker suffice to establish the next shot while Zahoruk devotes considerable time to a methodical working out of the blocking with his actors. Dennis Zahoruk gives the impression of a man knowing precisely what he wants and how to get it - a real professional. □

John Hofsess' experiences with the adjudicating committees at the Canada Council have been less than rewarding. His film *Tenderness* has just been refused financial backing by the Canadian Film Development Corporation. He talks about these setbacks, and about some of the 'enemies within' he has encountered.

enemies of promise

by John Hofsess

In an earlier article, "Headless Horsemen", I said that Canadian writers and directors have a largely unacknowledged responsibility for the currently depressed state of the film industry. They are not putting humanly vital things in their screenplays, and they are not making films that matter to more than a few eccentrics who *like* a lot of fog, irrelevance and cultural lag. But in the last few months I have learned in a first-hand and painful way that the enemies of promise exist on every level of Canadian filmmaking and the wonder is that *any* film with an ounce of life and vitality gets made here.



Early this year I wrote a screenplay called *Tenderness* intended for low-budget 16mm production. In its first draft, it told the story about a man who can't stand all "the constraints, cobwebs and conventions of being Canadian" anymore and who, on the morning of his 37th birthday, makes a desperate bolt for New York.

The script went on to describe how the Canadian ("who nibbles at life nervously like a rabbit") meets Georgina Spelvin and Marc Stevens, two of America's most famous porno-stars (she principally for *The Devil in Miss Jones*, he for over 400 "loops" and features). As the hours pass, their conversation gets more personally harrowing. Nothing is held back. By morning they have reached a state of total vulnerability with one another. They are not necessarily friends (they have exchanged thoughts, memories and fears that would drive most friends apart) and may never meet again, but each, paradoxically, is stronger through this psychological ordeal. There's no point here trying to describe all the various observations and insights which the three derive from one another. It is an autobiographical story written simply and directly, like one plain-speaking person talking to another. I knew when it was finished that though it had rough edges, and still needed further development, it was the best thing I had ever written.

During the weeks that followed I received letters of strong support, and official letters-of-reference recommending the project be given funds (from the Canada Council, Ontario Arts Council or the Canadian Film Development Corpora-

tion) from Allan King, Graeme Ferguson, Jean-Claude Labrecque, Claude Jutra, Margaret Atwood, Gordon Pinsent, Kate Reid, among others, and in July, a Canada Council jury consisting of Denys Arcand, Tom Shandel, and cinematographer-director Robert Frank, awarded the project \$2,400 for further script development. It might be thought that any project that had the enthusiastic support of so many major Canadian artists, all of whom have done distinguished work in films and television-drama, would stand a good chance of being funded, especially on a low-budget basis (under \$40,000 in 16mm). Clearly their judgment must count for something. Allan King told me that *Tenderness* was one of the most powerful scripts he'd read in years; Margaret Atwood offered her assistance in any way possible for "this is not just another movie;" Penni Jaques, then head of the Film and Video Division of the Canada Council, told me the jury was unanimously enthusiastic about the project. Peter Morris, formerly with the Canadian Film Institute in Ottawa for eight years as head of the Canadian Film Archives, also wrote a letter of recommendation on behalf of the film. But whatever value or potential these people saw in the screenplay is unlikely to be realized. For while my efforts as a writer and *their* encouraging support may be seen as making a small wave of creativity, there existed a far larger wave of negativity to wipe it out.



The two principal ways of raising money for a film in Canada consist of going to a provincial or federal arts council and applying through one of their periodic competitions for funds, or going to the Canadian Film Development Corporation (in a collaborative deal with private investors). There may be nothing wrong *theoretically* with the way any of these government agencies operate, but in practice bungling snafus are a general rule. For example: earlier this year when McGraw Hill-Ryerson, publisher of my filmbook *Inner Views: Ten Canadian Film-makers* began planning a paperback edition I applied to the Canada Council for a short-term grant (approximately \$2,000) that would enable me to add two additional portraits to the book – Robin Spry and Michel Brault – substantially alter the long introductory essay, and add an index. The Council division adjudicating this request sent the book to two other critics for appraisal – Robert Fulford and Gerald Pratley – one of whom, Fulford, had a rival volume on sale,

Until recently, John Hofsess was the film critic at Macleans. He is the author of Inner Views: Ten Canadian Film-makers.

with a section on Canadian films, and the other, Pratley, who was mildly caricatured in one chapter of *Inner Views* and who responded by writing a vitriolic attack on the book. When advised by Penni Jaques that the test given me was not fair, Rodrigue Millette, head of the short-term grant division, requested the advice of two other film critics – Clyde Gilmour of the *Toronto Star* and Martin Malina of the *Montreal Star* – both of whom wrote positive reports. But that left the score two in favour, two against. Finally the book was given to film producer Chalmers Adams for appraisal. Since no book is further removed from Adams' own philosophy of filmmaking, that proved an inauspicious choice. The fact that the book had received 22 favourable reviews across the country (McGraw Hill-Ryerson told me it was the most highly praised book published in their spring 1975 season) and was selling well for a book of its type apparently meant nothing to the arts council. The grant was denied and the revisions and expansion couldn't be completed.

Penni Jaques told me that during her two year stint at the Canada Council (in the division now headed by Geoffrey James) she felt her most important contribution was in the selection of juries for competitions. "It's all very well to pretend that juries are scrupulously fair and objective," she said, "but if the jury members are not *very* carefully chosen – with an eye to politics and personal feuds, and all the rest of the things that influence decisions – an applicant could end up being involved more in a lottery than a competition. In a lottery it would simply be the luck of the draw that would determine a grant's being given or not – if you got a jury full of personal enemies, you wouldn't stand a chance. In a true competition, an applicant is thoroughly and fairly considered, compared to his peers, and the decision is a just one.

"Personally, I think it is absurd to have film critics adjudicate the applications of other film critics, simply because the field is filled with so much competitiveness and even pettiness," she continued, "and in your particular case it would have made more sense to ask film directors for an appraisal since they were the ones being profiled and talked about."

It should be noted that when the "Headless Horsemen" article appeared in *Cinema Canada*, Chalmers Adams told then-editor Agi Ibranyi-Kiss that he was going to write a vigorous attack on it. The difference is that in the pages of *Cinema Canada* varying opinions can be expressed and exchanged; but at the Canada Council level, the same kind of personal attack only ends in *suppressing* an opposing point of view. The wave of negativity rolled in – 3 against 2 – and that was that.



"I'm not sure whether I should tell you this or not," Don Obe, editor of *The Canadian* magazine said to me recently, "but for your own sake I think you have to know what certain people are saying about you."

We were standing at the bar in Joe Bird's restaurant (in Toronto). "I was here the other day, when I heard a conversation going on behind me. It was Bob Fulford and he was talking about you, your screenplay and your work for *Maclean's* and *The Globe and Mail*. It was too loud to ignore and everybody in the vicinity must have heard it. There were several points where I was going to walk over and tell him to shut up – but I didn't, because in a perverse sort of way, I wanted to see how far he would go."

I had a sinking feeling as I asked the obvious question. I had sent Fulford a copy of my first-draft, never suspecting that the intensely personal information it contained would become bandied-about luncheon-chatter to amuse himself and friends.

"The *kindest* thing he said about you," Obe told me, "was that your work was a complete embarrassment and it was completely incomprehensible to him how *any* of it ever got published."

I knew that Obe was not a mean, mischievous, or dishonest person, and that when he says something is true, it invariably is – just as he describes it. He then proceeded to tell me all the highlights of my screenplay as Fulford had reported them and I realized that everyone in earshot at Joe Bird's that day had had a loud, indiscreet and thoroughly malicious "preview" of *Tenderness*.

Making any film is difficult enough, and making a personally revealing film is even more nervewracking, without finding oneself being fed into a cheap gossip machine. Unlike a number of my colleagues apparently, I have long been capable of respecting people I disagree with, and just because I disagree with them doesn't mean I would harm or seek to suppress their careers. It was with great dismay that I wrote to Fulford about this incident. His written reply confirmed everything Obe had said by denying nothing. "I had no idea that the material in the script you sent me was to be considered confidential," he wrote. "Whether the terms in which I described your script could be called malicious would depend, of course, on the opinion of the person who overheard them... You might (better) discuss with your friends the ethics of eavesdropping, reporting on private conversations, etc." A man who was once rightly considered the weathervane of Canadian liberalism couldn't see, or chose not to, a basic point concerning human decency; and instead replied like a lawyer talking about technicalities. You didn't *say* the material was confidential, therefore I am free to broadcast it in any way I see fit, and as to malice – well, who knows and who cares? And *this* was the man the Canada Council chose to determine the future of my book!



The adjudication for *Tenderness* by the Ontario Arts Council was done by Martin Knelman, *Globe and Mail* film critic and drama reviewer for *Saturday Night*, and filmmakers Peter Rowe and Julius Kohanyi. The kind of attitude that Knelman has toward me is best illustrated, perhaps, by the following incident. Early this year when the Fulford book was published, and mine was published, *Maclean's* columns editor Elaine Dewar phoned Knelman inquiring about when his book might be expected (he received a \$10,000 grant from the Canada Council three years ago to finish a book on Canadian films) so that she could run a comparative review of all three since they had a common theme, and he replied, "John Hofsess put you up to this, didn't he?"

Dewar said she was flabbergasted by the paranoia of this strangely reluctant author. When she said, "Well, do you have a book coming out?" he replied, "What do you want to know for?" I think Knelman enlivens the film scene in Canada but my future should never be subjected to his judgment.



With this particular vote of the Ontario Arts Council, I lost all opportunity of directing *Tenderness* myself, and with that, virtually all hope of ever becoming a practising filmmaker in this country. For every government agency that one applies to understandably wants to see some recent proof of one's filmmaking abilities. The Ontario Arts Council, however, tries to act as a seeding agency, giving funds to see what *potential* there may be in a relatively inexperienced director. It was my hope they would supply enough funds to

make, at least, a 30 minute excerpt from the screenplay, so that other agencies and investors would have something tangible to evaluate as I continued to put the feature film together.

As a way of keeping the project alive, I took the script to producer Dick Schouten (**Black Christmas**) who proceeded to interest David Cronenberg in directing it, and together they applied for \$10,000 script development funds from the CFDC. Such an investment by the CFDC doesn't mean that more funds for a feature film will be forthcoming, but it does mean they want to promote its growth.

That much encouragement at least ought to have been possible to obtain for any screenplay as well-supported by major filmmakers as this one was, but even at the outset there were cloud formations. "The kind of film we like best," Ted Rouse said, (he's in charge of the script development program for the CFDC) "is something like **Lies My Father Told Me**. No sex, no violence, nothing to offend anyone, just a damn nice story." Whatever **Tenderness** was it was clearly not a "nice" story, nor the kind of film that would tastefully, quietly keep its name out of the newspapers and then tastefully, quietly die at the box office, like most other Canadian films. Whenever a director like David Cronenberg makes a proven money-maker like **The Parasite Murders** (film rights were already sold in 20 countries before the film opened) he is given the cold-shoulder by CFDC officials for failing to express something of the Canadian soul - whatever that is. But if he makes a big turkey about the Canadian soul that hardly anybody goes to see - **Alien Thunder**, anyone? - he is then taken to task for not making money. "The CFDC's role in life," Cronenberg says, "is to offer maximum discouragement to everybody."

One of the things which the CFDC has never fully grasped about the film business, despite the obviousness of it, is that a great deal of tasteless vulgarity and ingenious exploitiveness is involved in many box-office hits. A government agency that is more concerned with its political profile - making "nice" pictures that won't "offend" anyone - than it is with making pictures that pack a social punch, and compete in terms of publicity and controversy with Hollywood and European films, is an agency that is financing the wrong movies, over and over again, while refusing to invest in those which would stir up *too much* public interest. "There's no question," Rouse said, with a nervous smile and looking uncomfortable, "this would be a hot potato for us." On October 10, the CFDC notified Dick Schouten that they would not participate in the **Tenderness** project.

What it comes down to is this: either a good number of the most important Canadian film directors and writers don't know what they're talking about when they recommend that **Tenderness** be made or else a handful of government bureaucrats are gradually choking off vital filmmaking in this country. Somebody is certainly wrong about this movie. And personally it means far more to me to know that Allan King, or Margaret Atwood, Claude Jutra or Denys Arcand, among the others who gave their support, said I had done something valuable and significant, than that a Martin Knelman or a Michael Spencer tried to suppress it.

Canada is not a country short of native talent but it is a psychologically murderous place that devours its artists and tears the wings off butterflies. The arts councils that are supposed to help artists, often function in inept ways inimical to their interests. The CFDC is responsible for financing some of the silliest, insincere and most self-indulgent films ever brought to the screen, simply because they were "safe" and wouldn't raise any political heat. We have smug and petty critics in this country who produce little themselves and ensure *whenever* they can that nobody else will get the chance to produce more than they do. Small wonder, as Atwood pointed out in her famous study of Canadian novels, the dominant theme of our literature is hanging on, near defeat, fighting for survival.

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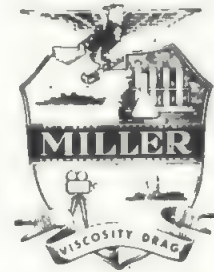


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scanlan's overview

Canawest Film Productions, Vancouver's largest production house and a division of KVOS-TV (B.C.) Ltd., has done two made-for-TV movies for 20th Century Fox Limited. The director of both films is Joe Scanlan, a landed immigrant from the United States now living in Toronto. The productions are wholly Canadian except for the starring role. Scanlan, here interviewed by Jack Ammon, talks about his experience in Canada.

by Jack Ammon

Joe Scanlan with performers Gay Rowan and Ray Danton



Joe Scanlan: I'm a landed immigrant, and I've been in Canada working for two and a half years. The last thing I did here was the **Salty** TV series for 20th Century. It was a full Canadian production. We shot it in the Bahamas. Immediately before that I did the **Star Lost** series which was multi-camera video tape from CFTO. It was syndicated by Fox, and also on ABC. A monumental task.

Before that time I spent most of my shooting time in New York. I also worked in Los Angeles. Stan Colbert, the Fox producer on these films, was involved in the **Salty** series with me.

Is this your first feature shot in Canada?

Joe Scanlan: Yes, although it's not a feature. It's a movie for TV. They're not the same. The initial plan was to do two films, back to back—a monumental task for one director. We decided to put a break between them.

I understand Mr. Stan Colbert is Executive in Charge of Production for 20th Century Fox Limited, and Andy Anderson, Canawest's Vice-President, is the producer. With one exception the cast and crew are all Canadian?

Joe Scanlan: Right. Wendy Riche is Associate Producer.

Have you directed in Vancouver before?

Joe Scanlan: No, nor have I worked with this crew before. We've had several production meetings, and I have rather good feelings about them. This is an interesting challenge to us all. The ABC Mystery Movie, in this case **Our Man Flint**, has always been on video tape—without an enormous amount of success. This is the first time they decided to put it on film with a comparable budget and a six day shoot. There has never been a 90-minute movie done on film in six days anywhere in the world.

(Note: It actually lensed for nine days. Ed.)

You've had a chance to observe Canadian production. What is your opinion of Canadian technicians? Or Canadian actors? Or Canadian producers?

Joe Scanlan: In Canawest we've got a unique set-up. Because of their record, their connections, and because of KVOS-TV (B.C.) Ltd., they should be able to arrange a lot of co-production with America. Now, for the film series I did in Nassau I had one of the best units I've ever worked with. They slogged very hard, a very tight, constructive, cohesive crew... a super, super crew. **Star Lost**—I had done three four hundred shows in New York on video, and I thought the best cameraman I ever used was at CBS. That was until I went to CFTO... I have to tell you they truly were better. I have a very positive feeling about Canadian crews, and I'm not saying that because I am here. As far as the actors are concerned... their attitude is as strong and positive as one can imagine. But, their frustrations are monumental. Because there is not enough *work!* They can't get that bloody green card from the States these days.

Do you find Canadian actors lacking?

Joe Scanlan: No. I'll tell you why I think that's the case. You've got Stratford of course... and a mass of theatrical productions in Canada. I'm strong for theatrical people anyway, but they can't live on their theatrical exposure. They have learned their trade. In the beginning their experience

coming off the proscenium is easy to adapt to TV or film. It is more difficult for the writers.

A writer who has written only for television, which is like writing little plays, finds it hard to suddenly turn out a film script. Because a film script is constructed differently: it is a break up of scenes, a break up of locations, a whole different flow, a whole different kind of pacing, and this is where the Canadian writers need a little help. Because you *can* get a decent kind of script and 'this is where Stan Colbert's expertise is needed. It can be done without changing a word of dialogue or one scene, just a juxtapositioning of scenes. That's the only failing Canadian writers have in my estimation. But the actors don't have that problem.



Ilsa Richter who does the costumes and Joe Scanlan, director (l. to r.)

They have lots of theatre exposure here now. What has been your theatrical experience?

Joe Scanlan: I did a couple of Off-Broadway plays in New York. I loved it, more satisfying than TV or film in some ways.

You've said some nice things about Canadians... tell us your experience with the other aspects.

Joe Scanlan: One of the negatives I've experienced at first hand is in my efforts to package programmes. There's a reluctance... a lack of courage, or fear of making decisions that is rampant among the TV executive group. Without naming names, they have some of the finest crews I've worked with—scripting is still a bit of a problem in Canada, the actors are okay. Take this film... 100% Canadian with the exception of Ray Danton. But, these reluctant virgins in the networks will not respond. I can't understand why, because it is impossible to get TV off the ground in Canada without making it some kind of co-production deal with the U.S. And you can't get more than \$10,000 to \$40,000 for an hour for a network sale. You can't produce a television show for that kind of money. People up here are too slow to move.

If you could just get that changed, and that isn't my bag. But with people like Stan Colbert, with his years of experience, and who continues to make presentations, it could be a helluva breakthrough.

Jack Ammon is the Vancouver stringer for Variety, and has worked in film and broadcasting for many years.

SPECIAL EVENTS

CBC: TRAINING FOR THE PEEP SHOW

CBC Training Programme

When John Hirsch first assumed the mantle of CBC Drama Head, not exactly the most-loved position in the country, he looked around and saw – hardly anything. A hard core of producers, directors, writers and solid actors had virtually kept CBC drama alive for a decade, after the mass emigration of the early Sixties. He knew that to achieve long-term goals he needed fresh blood to stimulate programming; enough work to keep them in Canada, and a way to train the inexperienced people he would draw from theatre and film into the art of video. In the Spring of 1974 he enlisted George Bloomfield, along with Beverly Roberts and Deborah Peaker, in the hunt for new talent, as well as in the establishment of a specific training programme. Gerry Mayer, with his extensive experience in Hollywood TV, as well as **Police Surgeon** here in Toronto, was added to the group. Film has been kept separate from video with Mayer working in the former and Peaker and Roberts in the latter. The preliminary results of the first year will be seen on CBC in a show called **The Peep Show**.

Actually there were two facets to the programme and in examining them we can see why the changes that are currently under discussion are possible. First a series of workshops in video were set up. What Peaker calls a "lurking" programme, that is allowing potential directors to observe on set, was begun. Mainly theatrical directors were sought because they had worked in drama and with actors, and Eric Till ran a fast programme in the Summer of '74.

"I was phoning about joining Bloomfield's Video Directors' training programme" said Peaker, "and I was chosen to attend. I think he was looking for people with passion, drive and some success. Bloomfield has that rare ability to teach. An aura was created where we could learn and experiment without fear. Then I was approached to produce in the series planned. At first it was twenty-six half hours but as budgets dropped and as studios were overbooked, we were cut down. Now there are eleven projects under video: one film allotted before Gerry joined, and four films under Gerry. The directors include David Cronenberg, Morley Markson, Dennis Zahoruk and others, from the workshop.

"I'm trying to find new programming with new writers and new directors. Often their inexperience is an asset, because they won't use es-

tablished methods. But it's not public masturbation. It's experimental in many ways but entertaining too, the same as in their theatres. And for the most part there was a set crew for all the shows, so the newcomers were surrounded by experience. The crews were eager too; the technical director asked to work on the series. They like to ask questions. That's also why I was hired: I know how to ask questions. I'm responsible but I don't get involved artistically, really. At least we had a situation of working with our peers."

Gerry Mayer has been a director in Hollywood TV for many years, and numbers among his credits everything from **Bonanza** to **Ben Casey**. As producer his goal is to develop craft, and above all, teach the necessity of narrative and the role of conflict. In fact, in his early years at **MGM** – he's the great Louis B.'s nephew he directed a short. "It had five or six people and it fell apart. A similar thing is happening to these directors. If the filmmakers learn something – if they come to realize the importance of conflict, of the full master shot – then the programme is successful.

"I looked at dozens of films. I chose guys who had stuff that moved, guys who were story tellers. Most of the films I saw just lay there. Many moved from documentary to structured drama, and they showed what needs to be taught to anyone in this country: craft and technical knowledge of what constitutes a viable teleplay. There has to be conflict – interplay, disbelieving of information, divulging information out of character. Hirsch wanted someone who had a lot of U.S. film experience; he felt that CBC films could be improved. He also felt we better get a lot of new directors."

Hirsch has, in fact, been a main supporter of the programme since it began. "He stepped in to insure a sufficient number of shows would be made," says Peaker, "and if he has done nothing else, he's made all directors freelance, so there exists an atmosphere of competition and change."

Mayer worked with Martin Lavut, Tadeusz Jaworski, Clarke Mackey, Frank Vitale and Peter Rowe. He was pleased overall with the results, and his very active role – he cut most of the films himself – supports the validity of his appraisal. And Peaker, involved in the same type of exercise but not officially conversing with Mayer about the programme on a day-to-day level, agrees with his summation. "We realize now that we need more shows. Or rather the directors do;

one is not enough. We need more funds for the programme, even though, if the CBC didn't have this programme, these guys wouldn't be working. And they should work."

"Training without programming is just tokenism," says Peaker. "In this country we do too much too soon or not enough too late. There must be long-term planning. Being miserly and frugal doesn't work; we're suckers if we accept it."

That's the criticism of the programme and the top brass agree. Muriel Sherring has recently been appointed head of training programme, and one new approach is the use of the dry run, where a show is done fully, but without shooting. The programme is in flux; it will change over the next year. The important point is that the attitude at the CBC has changed.

Peep Show

The schedule for broadcast of the CBC's Peep Show series has been released, and the time slot has been set at Thursday at 10:30 pm, beginning November 20, with the **CODCO** Company, directed by Alan Erlich, in **Festering Forefathers and Running Sons**. On the 27th was **The Kill**, wherein an unseen person terrorizes a father and son. December's lineup consists of, on the 4th, **A Brief History of the Subject**, directed by Eric Steiner, written by Brian Wade, and featuring Brenda Donohue and Neil Monroe. On the 11th is **Melony** by Martin Lavut with Carol Kane. Clarke Mackey's **Fight Night** is on the 18th, with Jim Henshaw, January's schedule includes Frank Vitale's **The Outcasts** on the 1st, about two small town young people over their heads in the big city. Theatre Passe Muraille's **A Country Fable** on the 8th, about a young man in love with Mary Tyler Moore; Louis del Grande's **So Who's Goldberg** on the 15th, with Saul Rubinek and Martin Short and directed by Stephen Katz; David Cronenberg's **The Victim** on the 22nd, and Peter Rowe's **Susan** on the 29th. February still has two slots open, but so far on the 5th will be **Death** with Donald Pleasance directed by Stephen Katz in a teleplay about a rich man consumed by the desire to manipulate his own death. On the 29th André Théberge's **Close Call** will be broadcast, about two women sharing an apartment who turn it into a battleground.

by Stephen Chesley

OPINIONS

Perverse Love

by Jane Dick

When a dialogue of a controversial nature fails to produce new themes and continues to breed nothing more novel than variations – clever rewordings of an ongoing argument-counter-argument – it seems to me that the participants in that dialogue are more involved in some perverse love for the intimacies of the familiar than they are in developing that argument towards a resolution. I call this sort of activity incestuous.

In all other aspects of our society incest is frowned on as a no-no. But among our authentic and would-be film critics, it seems to be very much *à la mode*. They are engaged in a dialogue of repetition around the question of what is/should be Canadian in our film industry, and variations thereof.

Fothergill and Hofsess have been the main perpetrators of the dialogue (at least in these hallowed pages) but there are plenty of other critics who foam passionately at the mouth over some misbegotten ideal known as 'Canadianism'. Natalie Edwards equates this elusive term with "the best of our quality of life" (No. 21). This type of attitude may account for at least one of the reasons **Duddy Kravitz**, for example, was criticized – its hero is an out and out rotter, hardly reflective of our best. And Canadian heroes really ought to be kindly characters, after all, like we Canadians are. (Aren't we?) Not only that, but the film was just too polished, too professional; on the superficial level it looked, well, you know – American. Argh! To think that Canada can produce a first-rate film that is a commercial success and find that, oh the shame of it all, it's not as Canadian as it should be. (!!?)

This type of parochial nit-picking is inflicted on countless Canadian films and is a constant source of puzzlement to me. What exactly this 'Canadian' quality/image is or should be is under hot debate. What is Canadian? I suspect that Canadian is simply Canadian, i.e. the product of a Canadian mind and sensibility – involving many things not at all related to Canada – and that the question we should be asking ourselves is, What is *film* and what does it mean to us?

Controversy is inevitable and necessary around a fledgling film industry as is Canada's, especially at a time such as this when we are trying to decolonize ourselves from our southern neighbours. But present critical activity is based more on emotion than intellect, and the result as in other areas is a lot of unwanted children. And, as in other areas, this usually develops into a self-perpetuating syndrome.

Why are so many otherwise intelligent people so very concerned with finding and protecting our identity? As anyone who's made it through adolescence should know, identity is something that is found by the way, while one goes on about the business of growing. Canadian identity is not specifically right here. And it will not be found in dialogue – no matter how many concrete films the dialogue refers to. Identity is out there – in relation to everyone else.

Don't the critics here know what we have here? Canada has recently become self-conscious of itself as a country with a film industry, as a people with (hopefully) valid things to say to ourselves and to the rest of the world. We have here a film industry that is young, and energetic, and possessing sufficient real and promising talent to really get out there and do something with *film*. It is an exciting medium that few have fully explored. *Film*, which still has plenty of room for innovations. Canada has potential for these.

But all I hear from Canadian critics is not explorations of possibilities, but comparisons of our films with the tried and true, and provincial renditions on the theme of 'identity crisis'.

Robert Fothergill (No. 20) went so far as to try to redirect the search for the Great Canadian Film towards what he calls the "Necessary Canadian Film". Sounds like the same thing to me. By constantly being spoken of with a peculiar religious fervour, the word 'Canadian' is now equated with the term 'necessary'.

As I write this I muse that perhaps my accusation of incest is kind. Incest is no doubt more exciting than this infinite plodding around 'Canadianism' and what films should be produced in aid of it, and how. Why the emphasis on product? Why not process?

What is Canadian? Who cares anymore? Is it in fact, a question with an answer?

What is film? Ah, how much more profitable an adventure. Let's find out. □

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BOOK REVIEWS

All the Bright Young Men and Women: a personal history of the Czech cinema

by Josef Skvorecky. Translated by Michael Schonberg. Peter Martin Associates Ltd., in association with *Take One* magazine, first published the book in 1972 and sold out at \$8.95 a copy. It was reprinted in 1975 in hardcover, selling at \$12.00 and in paperback, at \$5.95, 280 pages. Illustrated.

There is something self-pitying in Czechoslovakian culture. There is a recurring feeling of passivity and helplessness, of missed opportunities and talents unused.

Think of the novels of Kafka, with all their internal torment – as if his characters inhabit an incomprehensible world. But it is not this incomprehensibility that gives Kafka's novels their peculiarly Czech quality: it is more the nightmarish sense that nothing can be done. Bureaucracy is accused as if there were no way of changing it. We are simply condemned, without trial, to be trapped in a castle of impenetrable irrationality.

Of course, there are historical reasons for this. Czechoslovakia is a small country made up of a number of different nations – Czechs, Slovaks, and Moravians all living together, along with (at least before the war) a large community of Yiddish-speaking Jews. It is also a country that for centuries now has been raped and mutilated by the larger countries surrounding it; yet the very similar fate of Yugoslavia and Poland has not produced the same tone of passivity in their art.

Why is this? What are the national characteristics that make the Czech nation different from the Yugoslavs and different again from the Polish? How are these collective differences manifested in their art, especially in their movies? These are the kind of questions that I personally, as a foreigner, would desperately want to be raised by any account of the Czechoslovakian cinema that might help me to understand it more intimately. But these questions are nowhere to be found in *All The Bright Young Men And Women*. In fact, there are no questions of a general nature at all.

Consider this notion of helplessness and then think of some of the films. Think of the wide-eyed passivity of Peter in Milos Forman's *Peter and Pavla* (1964), the charming victim of his employer, his parents, and even ultimately of Pavla; for by the end of the film, there is no sense that the future will hold any exciting solutions for them. Consider too the equally wide-eyed gullibility of the lovely Hana Brejchova in Forman's next feature, *Loves of a Blonde* (1965). She comes full-circle in her attempt, through a sweetly casual encounter, to find her way out of the shoe-factory that envelops her and which may well envelop her for the rest of her life. Then think of the young hero – again wide-eyed and handled with such sympathy – in Jiri Menzel's *Closely Watched Trains* (1966). He is so uncertain about his life and so humiliated by his first sexual encounter that he tried to commit suicide. And yet, really by an accident, he is elevated into a hero by the end of the film, a heroism which, through his personal qualities, he hasn't truly earned.

In these few films, made when the Czech "New Wave" was at its height, with no threat at that time of a Soviet intervention, there is still recurringly – although observed with tender compassion – a feeling of hopelessness, of passivity, of lives without a future. Nowhere is there a sense of dynamic energies in these films. Even their comedy seems to be the comedy of a race that accepts its basic inferiority, its inability to cope. Consider that beautifully comic long-shot that ends Ivan Passer's *Intimate Lighting* (1965): a group of friends gathered together on a porch deciding to toast themselves for one reason or another – but with glasses filled with by-now congealed egg-nogs! It is as if their real moment has passed. By raising these issues, I don't mean in any way to put the films down, nor, indeed, to imply a patronizing dismissal of Czechoslovakian culture. I raise them however, because I believe that if one sets out to write a cultural history of a nation, even if from a declared "personal" point of view, one must have some position that one is writing from or more insights that one is striving to convey.

Josef Skvorecky has neither of these. His book is largely an anecdotal account of the experiences that, as a



Martyrs of Love. Taken from *All the Bright Young Men and Women*.

writer, he has himself had while working in Czechoslovakia. But there is no real analysis of anything at all – either of the films themselves or of the conditions of production under which they were made. In fact, the book is anecdotal to the point of being gossipy, and personal to the point of Skvorecky being irrelevant. For instance, again and again, we are told how much Mr. Skvorecky admires beautiful women – an admiration I'm certainly not prepared to chastise him for but not one that helps my understanding of Czechoslovakian cinema!

Like many books of this kind, *All The Bright Young Men And Women* is probably most valuable for the interview material which, from time to time, it contains – and for the personal accounts of the few films that he himself has been involved in. Yet even here, the tone of the book suggests that he *should* have been involved in more of them, that had not the bureaucratic forces intervened with one project or another, he would be more established as a film-writer than he actually is.

All of this, while undoubtedly true, finally takes us back to the speculation with which I opened this review, to that tinge of self-pity, of passivity and helplessness, that seems, at least today, to be a recurrent aspect of Czechoslovakian art.

by Peter Harcourt

Peter Harcourt is Associate Professor of Film at York University and author of *Six European Directors* (Penguin 1974). He was responsible for setting up and organizing the Film Department at Queen's University and has lectured extensively in England at the British Film Institute, the London School of Film Technique and the Royal College of Art.

International Index to Film Periodicals 1974

Sponsored by Fédération Internationale des Archives du Film (FIAF). Collier-Macmillan Canada, Ltd. 1975. Edited by Karen Jones. 517 pp. \$27.50.

Ten years ago film researchers were starved for film periodicals. Libraries, film societies, and film buffs scrambled for each issue of every new publication before it went under. Then the film course baby boom rolled over college campuses everywhere and produced a great title wave of film periodicals that managed to survive beyond their first birthday. A second wave of publications, indexing these magazines, was inevitable.

Seven guides to film periodical literature have arrived in the last four years. The **International Index to Film Periodicals**, one of the first, is by far the most prestigious. Sponsored by FIAF, the international organization of film archives, it is compiled by 26 members throughout the world, including the Canadian Film Archives.* 1974 is the third year to be indexed. Currently, 80 film magazines are referenced, up from 63 in the 1973 edition. Periodicals added include *Jump Cut*, *Monthly Film Bulletin*, and *Variety* (film reviews only). The **International Index to Film Periodicals** is the only publication to index four Canadian film magazines, including **Cinema Canada** and **Cinéma Québec**.

Each article, review, or interview in the periodicals covered has at least one entry in the guide. There are 50 subject headings (Individual Films, Production, Distribution, History Of The Cinema, etc.). In addition, there are three cross-reference listings, by subject, author, and film director. In the subject cross-reference, for instance, under Canada, there are references to animated films, associations, conferences, distribution, film companies, film education, film history, film industry, government involvement, the Canadian Film Development Corporation, and the Canadian Filmmaker's Distribution Centre. Casual browsing through the cross-references can turn up interesting trivia. Gene Moskowitz, *Variety's* prolific film reviewer, wrote more reviews (112) than any other writer. John Ford had more articles written about his films than any other director.

The **International Index to Film Periodicals** attempts to catalogue only major references to a subject or film. Thus small but valuable references have been omitted. Users of film guides will regret these omissions, but as one who has had a hand in producing a film index, I appreciate how one must define an area to be covered in light of available resources. An index of any kind will always be greeted with "if only it included..."

The biggest competition to this FIAF volume is the file card service offered by FIAF. The index is really an annual cumulation of what FIAF has been putting out throughout the year on cards. The file card service has several advantages: they are mailed shortly after the periodical appears, sometimes arriving before the magazine if the air mail option is selected; they can be interfiled with previous years' cards; you can elect to receive only references to English language publications, about 32 of the 80 periodicals. Advantages of the annual volume over the cards are space savings (about 9000 cards a year), and price — full card service for a year is about \$350, the English language set is \$190, and the air mail option adds about \$40 to these prices. On the other hand, buyers of the card service could benefit from the purchase of the annual volume since it includes additional indexes and cross-references.

The **International Index to Film Periodicals** is an invaluable research tool to help you keep abreast of the sea of film information that has emerged in the last decade. Of course, once you have found where the article you want is located, there is still the problem of how to lay your hands on, say, volume 28, issue 12 of *Kinoizkustvo* and of where to get it translated. If only we had an index of...

by Austin Whitten

*Note: In May 1975 this task was transferred to the National Film Archives.

Austin Whitten is Vice President of the Toronto Film Society, a member of the executive committee of the Canadian Federation of Film Societies (CFFS) and Chairman of the Index Committee responsible for the CFFS Index of 16mm and 35mm Feature Length Films Available in Canada.

(continued from p. 20)

business world and her consequent estrangement from her husband, but ended of course with their eventual reconciliation and her return to domesticity.

The title reflected the mood of the period with its jazz babies, flappers and sundry emancipated women. Since 1919 at least ten films had been blessed with titles of this ilk: **Why Change Your Wife?** (by the legendary Cecil B. DeMille), **Why Leave Your Husband?**, **Why Announce Your Marriage?**, **Why Not Marry?** etc. Cazeneuve had already written the story for **Why Trust Your Husband?** and Ouimet knew a tried and true formula when he saw one.

The entire cast and crew were Hollywood veterans with the exception of Cazeneuve and Andrée Lafayette. From Quebec? Not at all. She was from France. Miss Lafayette had been brought to Hollywood earlier in 1923 to play the title role in what turned out to be a successful version of **Trilby**.

Production began in the fall and Ouimet was back in Montreal with the finished film before Christmas.

Why Get Married? opened at the Loews on Sunday, February 10, 1924, and the première was held the following night. The publicity did not hesitate to describe Miss Lafayette as "the most beautiful woman in all France" but it was more likely the name of Ouimet behind the production that ensured the Loews one of its best weeks. However, in wider release the film was less successful and it remained Laval Photoplays' only production.

A curious footnote: Scenes in which the hero is involved in some fist-cuffs — fighting off robbers in a railroad depot, and thrashing the sender of an anonymous letter — came in for a little trimming at the hands of Quebec's already cautious censors.

Ouimet then moved to Toronto where he remained for three years as the representative of the Van Buren Film Company of New York. Then around 1930 he returned to Hollywood for two years, but his activities were not connected with the cinema. Finally in 1936, after an unsuccessful attempt to turn the Imperial in Montreal into an exclusively French house, Ouimet left the film business just thirty years after the opening of the first Ouimetoscope. □

FILM REVIEWS

Gille Carle's

La tête de Normande St-Onge

d. Gilles Carle. asst. d. Roger Frappier. sc. Gilles Carle with Ben Barzman. ph. François Protat. ed. Gilles Carle, Avde Chiriaeff. sd. Henri Blondeau. a.d. Jocelyn Joly. m. Lewis Furey. m.d. John Lissauer. cost. Claudette Aubin, Huguette Gagné. l.p. Carole Laure (Normande), Raymond Cloutier (Bouliane), Renée Girard (Berthe), Reynald Bouchard (Carol), J.-Léo Gagnon (Sculpteur), Gaétan Guimond (Jérémy), and Carmen Giroux (Pierrette). p. Pierre Lamy. p. manager. Monique Messier. p.c. Les Productions Carle-Lamy Ltée (Mtl), 1975. col. 35mm. colour. running time 112 minutes. dist. Cinepix Inc.



Normande visits her mother in St-Jean de Dieu, a mental hospital in *La Tête de Normande St-Onge*.

Gilles Carle, how can you do this to me! This is such a great film you've made. Your talent oozes over every cut, every beautifully composed frame. The music is just right, as is the multi-layered story, and the totally convincing acting (especially by your stunning girlfriend Carole Laure). The art direction and photography is as superb as anything I've seen from Europe. So why is it that I leave the theatre feeling that the half eaten feast is hanging like lead, undigested in my stomach.

La Tête de Normande St-Onge is Gilles Carle's 8th film. He is one of those directors of the caliber of Fellini who operates on such a basically filmic level that the result is a joy to watch, irrespective of content. His films consistently flow well, there are few false notes and we are rarely bored. He is able to work in layers, building character on character, story line on story line

so that you are always surprised and delighted in the "what happens next" department. He is also in touch with the society and situations which people his films. Unlike most films and television today, we don't get a phoney collection of stereotypes jumping like marionettes through some thin sensationalist plot line. The characters in his films are types that we all readily recognize, and like the people in the Czech film renaissance of ten years ago, they seem to be totally natural, strolling in front of the cameras on their way to the tavern or grocery store.

The film begins flawlessly. Normande St-Onge (Carole Laure) works in a drug store selling make-up. She dreams of being a cabaret dancer but her situation is such that any hopes of art and escape are bound to remain just dreams. She is patently the star of this film and through much of its 116 minutes the camera lurks voyeuristically over some part of her nude body. Most of the spectacle comes in the all too numerous dream and flashback sequences all of which are supposed to originate from somewhere in her head. When the film descends to reality, the strongest acting certainly comes from her as well. The odd part is that the focus of the film is not her at all, and maybe therein lies the problem.

The star of the movie, for me, is the house where she lives; a typical Montreal three level flat with the darndest collection of tenants since Genet's *Balcony*. On the top floor is a welfare lady who drinks a lot and has several bird cages filled with rats which she keeps as protection "for when they come to get me." In the basement lives a plaster caster gentleman who is just as obsessed with Carole's nude body as the director of the film and goes to great lengths to make a life size replica complete with pubic hair. On the main floor is Normande's own menagerie: a mother whom she has managed to spring from a mental institution (put there for showing her backside to a judge), a boyfriend who spends most of his time in bed or in his scrapbook pouring over old love affairs, a rather odd magician character, and finally a hippy sister whom she sibling rivals with.

It all adds up to a really fine movie. First each character is lovingly introduced and then they are allowed to simmer awhile in the Laingian T group atmosphere of this most bizarre household until the plot is suitably thick. And then everything just falls apart. The story which has been building up layer by layer to some sort of incredible resolution goes poof and we find ourselves in a lighted

Film Credit Abbreviations: d.: Director. asst. d.: Assistant Director. sc.: Script. adapt.: Adaptation, dial.: Dialogue. ph.: Photography. sp. ph. eff.: Special Photographic Effects. ed.: Editor. sup. ed.: Supervising Editor. sd.: Sound. sd. ed.: Sound Editor. sd. rec.: Sound Recording. p. des.: Production Designer. a.d.: Art Director. set. dec.: Set Decorator. m.: Music. m.d.: Music Director. cost.: Costumes. choreo.: Choreography. l.p.: Leading Players. exec. p.: Executive Producer. p.: Producer. assoc. p.: Associate Producer. p. sup.: Production Supervisor. p. man.: Production Manager. p.c.: Production Company. col.: Colour Process. dist.: Distributors.

theatre with a half empty cup of popcorn turning to our neighbour and asking what's happened. "Did someone pull out the plug?" "No, the movie is over."

Now I know that all the world is a stage and we are such stuff as dreams are made on and all that sort of thing; but I still want my movies to end, especially when they have had such good beginnings and middles. And this is not the first time that Gilles Carle has done this to us. *La vraie nature de Bernadette* is another one of his films that set us up for the climax that never happens. In both these movies, it's almost as if the script writer (Gilles Carle) went out for a coffee break when the movie was half finished and forgot to come back. What a pity because the ending of a film is what you are left chewing as you leave the movie theatre. This film just oozes into a series of masturbatory fantasies with the plot and the characters left flapping in the wind. The sad part is that you tend to forget what a marvelous film you have just experienced.

In the end all that's left are the pieces. The music by Lewis Furey is excellent particularly in the dance-hall number which Normande and the members of the household stage to cheer up Mama, herself a retired dancer. There is a very remarkable sex scene between Normande and her lover. Heaven knows we've all been through enough juicy sex scenes in films but what is exceptional about this one is the "hey, that's what it's really like" feeling about it. No bells, no dissolves to birds and mountains and oceans; just a bit of body to body fucking such as you get in life and rarely in the movies. This is one of the few sex scenes which I've seen in a film where I didn't feel embarrassed watching it.

With all the work that goes into the making of a film, with all the obvious talent which this film shows, it totally bewilders me why Gilles Carle and company don't work things out on paper before molding their half finished scripts into celluloid. It is often said that the problem with Canadian films in general is one of script. English Canadian films, in particular, have trouble with realistic dialogue and a convincing story line. The shame is that this film excels in both these areas. It ends up being the sort of film which is so rich and so engrossing, that one is all the more furious that it wasn't better.

Ronald H. Blumer

William Davidson's

Lions for Breakfast

d. William Davidson, sc. Martin Lager, ph. Robert Brooks, sd. Douglas Canton, ed. Tony Lower, m. Nick Whitehead and The Black Creek, l.p. Jan Rubes, Danny Forbes, Jim Henshaw, Sue Petrie, and Paul Bradley, p. Tony Kramreither, p.c. Burg Productions Ltd., 1974, Colour, 35mm, running time: 98 minutes, dist. Saguenay Films.

In the Great Canadian Quest for the Internationally Marketable film, one genre has been very much avoided: the children's film. This type of film can require a modest budget — no complicated, expensive sequences or 'major' stars are really obligatory — and the rules are fairly simple to achieve artistic success. In the latter area, the main problem is the tone: reach the kids but don't be condescending. And supply some simple, if not simplistic, moral statement. *Lions for Breakfast* succeeds on all these counts, and, judging by a kids' screening that I attended, raises some interesting questions regarding morality in this day and age.

The first rule is to have obnoxious names. A youth is named Trick and his little brother is named Zanni (because the elder was always doing tricks and the younger was zany when he was even younger). The old man is named Count Ivan Stroganoff, and he

The runaways with Count Ivan Stroganoff in *Lions for Breakfast*.

rolls every 'r' when he proclaims it. You expect a chef, and in fact he probably was one because he's been everything else: cabinet maker, seaman, circus worker, etc.

Once you get over the name business, which the audience didn't seem to mind, the characters are quite likeable, and thankfully possess only a small amount of cute-kid behaviour. Jim Henshaw and Danny Forbes play the brothers, and Jan Rubes is superb as the old man who 'adopts' them and whom they adopt when they leave the foster home where they've been living. With no family ties, they can immediately jump into the next kid-type existence: the search for the ideal place to have the ideal way of life. Call it 'home' if you will, and Trick summarizes it well: no hassles, streams, valleys, grass, and you feel good all the time. Or, as Ivan describes it, "Somewhere there's got to be a place where you can keep a hundred dogs." They name it, for brevity's sake, "The Blue."

Along the way they travel in an old bus that very nicely has a cargo compartment containing all emergency items. Trick gets distracted by a lovely young girl and almost succumbs to the good suburban life in a scene depicting that lifestyle that runs like a heavy-handed *Graduate*; they go swimming, have adventures in lion farms, outwit thieves, and finally arrive at the piece of land Ivan owns, which is, of course, rural, dilapidated, and hardly what The Blue would be. Whereupon, after the crisis in which Trick forces the others to face reality and then agrees to stay, the audience



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is presented with the moral: "You've got to make your dreams work."

The film certainly works. At the Canadian Film Awards showing the kids listened attentively, cheered the defeat of the villain, chuckled at Paul Bradley's dumb garage attendant, laughed at Zanni's unsuccessful attempts to do laundry, and applauded the destruction of a hotel cafeteria as a bunch of town folk almost get the deed to the land in a crooked card game.

Writer Martin Lager and director William Davidson obviously chose their boundaries very carefully and came up with a serviceable series of situations. There's nothing flashy about the film, nor should there be: by proceeding in a straightforward line the creators have achieved exactly what they set out to do, and they've done it without resorting to too many clichés or to depressing cuteness.

What the movie reveals about the audience is even more interesting. We're operating in a fantasy world here, and while there must be dangers, they cannot be too potentially hazardous. Yet Henshaw and his girl roll about in some very sexy hay, and he is pursued by an irate father with a large shotgun. In the cafeteria fight sides are easily determined, yet those on the same side fight each other. Gambling is a legitimate source, on two occasions, for needed funds, and nowhere is any other method of obtaining income shown. But it's the gambling sequence that reveals why this dark side can be accepted into the genre with relatively little opposition from the audience: as Ivan is about to lose a card hand, the kids were able to follow the playing of the hand perfectly. As the opponents laid out their cards, the audience verbally reacted to obvious loss on Ivan's part.

In other words, the kids have already assimilated this dark side, whether from TV shows or news or whatever. In a way it's exciting that the usual namby-pamby slickness and simplicity of past kid pictures isn't necessary anymore, but at the same time there's some sadness too: for all we know, in five years Sam Peckinpah will be making successful kid pix.

Stephen Chesley

**Daniel Bertolino's
and François Floquet's**

Ahô...au coeur du monde primitif

d. François Floquet and Daniel Bertolino. **sc.** documents gathered by Anik Doussau and Nicole Duchêne. **narr.** by Georges Perrec **ph.** François Boucher, Daniel Bertolino and François Floquet. **sd.** Carle Delaroche-Vernet, Roland Martel **ed.** Françoise Arnaud, Pierre Larocque **p.c.** Via le Monde Canada Inc. 35 mm colour. **running time** 92 minutes. **dist.** Films Mutuels.

When I was a kid I used to love to go through my grandmother's collection of old *National Geographic's* look-

ing for pictures of primitive tribespeople. That fascination doesn't seem to have left me, since I got the same kick out of watching *Ahô... au coeur du monde primitif*.

It's hard to determine exactly why most people are so attracted to pictures and films of stone age tribespeople. Simple curiosity about the origins of the species may have something to do with it, or some sort of back to nature romanticism. But I think the reasons are often tied in with a subconscious feeling of loss — of wanting to recapture the love and protection of a tribe, an extended family. Watching how people function in that kind of situation is somehow very reassuring.

The film is visually stunning, with lots of pans over lush jungles and rain forests, and shots of natives in bright ritual make up and costumes. Different cameramen were used for different segments, but they all caught the incredible beauty of the surround-

The Cintas Largas tribe from *Ahô... au coeur du monde primitif*



ings and of the people themselves.

Dividing the film up into distinct segments with no unifying storyline was probably the most effective presentation possible. If we'd been told the complete story of how the film crews tracked down the tribes and lived while filming them, it would have distracted from the tribes themselves. It also would have made us realize more clearly the kind of impact these crews must have had on the tribespeople. You see the crew extensively, as protagonists, only in the segment on Sumatra. They are shown picking leeches off their legs, pressing through the forest, and encountering several tribesmen. And you do feel that they're harming this tribe by, in effect, flushing it out of the underbrush. The tribe eventually moves its entire camp, seemingly to get away from the crew.

But the overall feeling I had was one of fascination rather than criticism. Fascination with the tribespeople, their beauty and vulnerability, and admiration for the directors and the footage they brought back. At least Bertolino and Floquet weren't chasing after the tribes to take away their culture, or sell them anything.

The most successful segment was on the pygmy tribe. It could be shown effectively on its own, and has in fact been aired on Radio-Canada. The pygmies' relationship with the jungle they live in and on is beautifully documented in an initiation ceremony for the young boys of the tribe which involves meeting the spirit of the jungle, Genji. And somehow even the rather grizzly scenes of filing teeth and circumcision don't come across as sensationalism, but rather as a look at an integral part of the tribal ethos – the need to learn to tolerate pain and suffering from an early age. The success of this filming may have been a result of the pygmies' relative familiarity with outsiders, compared to some of the other tribes. The Cintas Largas of Brazil had never before been in contact with white men.

There is a certain amount of romanticising of the noble savage, especially at the end of the film, but the filmmakers don't hesitate to show us sick and dying natives too. Still, I lost some of my belief that primitive life is short, brutal and fairly squalid. Though the situations of the different tribes varied, and they all obviously faced a variety of hardships, there still seem-

ed to be a great feeling of closeness and community, and all the children looked really happy.

So if *Ahô* makes it to your neighbourhood theatre (always a big if), try to catch it. It's really quite a time machine. The closing scenes, of tribal women doing exercises directed by a gramophone-toting

white woman and of men on giant machines literally razing the jungle, are devastating. But somehow not nearly so heartbreaking as the opening shot of a Sumatran tribesman, the most beautiful human being I've ever seen, quietly looking out of the forest at the white intruders.

Phyllis Platt

REVIEWS OF SHORT FILMS

Anguilla

d. ph. and ed. Derek Best, asst. ed. Peter Janecek, sd. rec. Leila Basen, narr. Ain Soodor, 1975.

Peter Janecek described me recently as "the only Canadian critic to put his foot where his mouth is". A lovely tribute, but not strictly true. Other critics occasionally take a stab at making films themselves, instead of merely instructing other people on how they should have made theirs. And more should try it. Putting your foot where your mouth is certainly refreshes your appreciation of other people's achievements.

The Peter Janecek above quoted worked with me on a documentary film I am presently editing, and he is credited as assistant editor on *Anguilla* by Toronto filmmaker Derek Best, which is the film I want to talk about. Peter learned a lot about camerawork from helping to edit *Anguilla*, and I learned a lot about editing, from watching it.

A 50-minute documentary on the social and political condition of a little-known Caribbean island, Derek Best's film is really a marvel of technique. Never post-card pretty – for *Anguilla* is a rather barren and impoverished place – the photography continually treats the spectator to fresh, telling, vivid images of the place and its people. And the camerawork (if I may distinguish between the picture and the handling of the equipment) displays a positive virtuosity. I'm not talking here about the deliberate ostentation of difficult technique; the film doesn't advertise its makers' skilfulness. But when you happen to be making a film of your own, you realize that (for example) in the lengthy shot where the camera follows one of the island's doctors from his Landrover, right inside a shack to examine a destitute, bed-ridden old man, Derek must have had to pull focus *and* change the aperture

while walking along with an Arriflex on his shoulder, and the sound-recorder, Leila Basen, just out of sight at his side.

The point I want to emphasize is that doing these things – and the film is full of such *coups de camera* – calls for continual inventiveness and energy, together with the technical proficiency to realize your inventions. It's all too easy to become physically and imaginatively lazy.

For the sake of its editing, *Anguilla* should be a prescribed text in film departments. The film is structured around the return from London of the (black) head of the island's council, Ronald Webster, with a revision of *Anguilla's* colonial relation to Britain and to the neighbouring island of St. Kitt's. On Anguilla Day, one week later, he announces to a holiday crowd in Ronald Webster park that *Anguilla* is now free – free to remain a colony of Britain rather than be part of an independent federation with St. Kitt's. The white governor, in his tweed suit, guards' tie, and trilby hat (not exactly the most comfortable thing for the tropics, but one has an obligation to keep up appearances) smiles approvingly.

Director Derek Best



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In the days which elapse between Webster's return and the public holiday, the film explores some of the ironies that pervade the social fabric of this tiny dependency. Elaborately woven out of dozens of component scenes, interviews, events – from the governor's council to a hellfire sermon, from a radical history-teacher to a frenetically dial-twirling disc-jockey in the island's radio station – the editing is deft, condensed and intricate. There's a sense of fluid rapidity, as scenes interpenetrate and overlap, commenting on each other, multiplying the perspectives. If you want to know how demanding it is to weave together several threads of picture and soundtrack, to play them off against each other, to maintain rhythm and pace and variety... just try it.

And what does **Anguilla** have to say about its subject? With the aid of a mildly ironic commentary, it reports, without flippancy but perhaps a trifle superciliously, on a community that hasn't really anywhere to go. Economically stagnant, politically dependent, Anguilla seems to jog along from day to day, listening to syndicated BBC radio and occasionally turning out in full dress parades of police constables and Brownies, to be blessed by Her Majesty's representative. We leave the island with a good-natured shrug. There it is – that's Anguilla for you.

Robert Fothergill

Cree Hunters of Mistassini

d. Tony Ianzelo and Boyce Richardson, sec. B. Richardson, ph. Tony Ianzelo, sd. rec. Richard Besse, sd. ed. John Knight, ed. Virginia Stikeman, p. Colin Low and Len Chatwin, p.c. National Film Board, 1972-73 Colour, 16mm, running time: 58 minutes, dist. N.F.B.

The viewing time for this documentary seems short but when the credits finally start creeping across the screen you may feel that you have been glued to your seat for hours. And it won't be because you've been bored.

The film is a totally absorbing experience, not just because the scenes are magnificent and the details of a strange existence so absorbingly told, but because the total concept is crammed with levels of meaning and delightful contradictions.

The camera takes you along with a group of Indians who apparently fly to the remote regions of Northern Quebec each year in an attempt to get back to nature. I have a doctor friend who does the same thing. He flies into the Algonquin Park area to get away from it all. There's something very up-to-date about Indians who fly into their past, just as there is in the chain saw that cuts their wood and the high-powered gun that cuts down the game and the sugar that sweetens their meals.

These little white-man touches are cheek and jowl with scenes of ancient ritual, moments of death (strangling a bird the bullet didn't quite kill) and moments of inadvertent humour (when the skin of a rabbit won't come off the head).

The life of an animal is seen to be unimportant: it is simply food. Life is violent. The Indian kills to eat. And yet one remains aware that if the hunter didn't find anything to shoot he could just catch the next plane home.

Above all, the film raises the abiding question: How long can the north lands escape the "developer"? How long can these vast regions remain the private hunting grounds for a few Indians.

There are hours of disturbing thinking in this glimpse of the virgin north and its native people.

M.D. Edwards

I Am a Gypsy

d. and sc. Eugene Buia, ph. Helmfried Mueller, ad. ph. Buia, sd. Dennis Matick, Richard Ross, ed. Jim Fisher, p. Buia 1975, 16mm colour, running time 30 minutes, dist. Buia, 40 Prince Rupert, Toronto. (416) 535-7708.

A naked baby is immersed three times in holy water. Magic incantations are chanted to ward off evil spirits. The child wails as the priest holds him up for all to see and the image freezes on the screen. Another gypsy is born, this time in Canada.

Thus begins a fascinating documentary about a very elusive group of people, the gypsies. Throughout their long history, stretching back to Egypt and India, these nomadic tribes have managed to go from country to country, enriching each culture they touched but never assimilating, always retaining their own traditions, customs

Director Eugene Buia



and values. Known by various names in different places – cigany, romany, tinker – they are excellent musicians, spirited dancers, crafty tradesmen and practitioners of the occult.

Generally, they shy away from documentarians.

Some say ancient laws forbid "soul stealing," as they regard picture taking. One suspects a more modern reason: for people constantly on the move and often on the wrong side of contemporary laws, being photographed is unwise and impractical.

Yet filmmaker Eugene Buia was able to befriend a number of them living in Toronto, and capture some very candid remarks about their lifestyle on film. Born in Rumania, Buia was able to conjure up his childhood association with the romany, during his research on gypsies in Canada. "Every emigrant is a gypsy in a sense," says the director. "Anybody who leaves his country and moves from place to place, understands their experience."

I Am a Gypsy features music, interviews, the orthodox baptism (filmed for the first time), young gypsies at work and play, and a very moving sequence of forty-five Yugoslavian gypsies encountering Canadian immigration and uncertainty. Old photographs round out the visuals, while the sound track resonates with the chords of the cimbalon, lute, bouzouki, and violin.

Discussions touch on where they came from, how they survive, some of their customs such as marriage and the dowry, and fortune telling.

We find out, for instance, that no one really knows how many gypsies live in Canada. Estimates range up into the tens of thousands, but they are not officially recognized as an ethnic group, so they are categorized according to their country of origin.

By no means a definitive work, **I Am a Gypsy** was meant as an essay on film. Considering the miniscule production budget, some sleight of hand must have been involved in completing this colour docu-

FILM REVIEWS

mentary, strictly adhering to professional standards. It cost a fifteenth of what the CBC spends for producing such a film, and a fortieth of what some 30 second TV spots are made for. Such determination on a shoestring is fitting for its subject.

The gypsies have survived through the centuries through cunning and sheer will power. Eugene Buia and his associates should be commended for undertaking such a labour of love and enriching our multicultural treasure chest with **I Am a Gypsy**.

George Csaba Koller

The Christmas Tree

d. George Mendeluk, sc. Mendeluk, ph. Robert Saad, l.p. Mike Mazuki, Carrol Soro, David Eveson, Natalia Nelipa and Michael Zenon, 35mm Colour, **running time** 16 minutes, **dist.** Faroun Films.

George Mendeluk has taken the business of filming in hand and has written, produced and directed a good, short, family film about a small boy's belief in the spirit of Christmas. He has also sold his film well and got his money back.

The film is about a poor Ukrainian peasant family, a lone pine tree outside the window of their home, and a little boy's faith. Ivanko, the boy, is deceived and disappointed when his father cuts down the tree and sells it to a rich man on Christmas eve. The hope and mystery of Christmas are momentarily gone, the victim of the father's weakness. The adult can no longer understand the meaning of the tree to the boy.

The film tells the story. It's the universal story of faith conquering all,

The old man and Ivanko



of the importance of innocence in a world endangered by skepticism. The pace is right for a film aimed at children; a lot of things happen, including a meeting in the forest with an old man who sets things right again... could it have been Father Christmas?

In its own small way, the film has a dramatic punch. Ivanko gets lost in the forest, the wolves howl and the winds blow. The family becomes concerned but in the end, all are united and everyone is well. Even the pine tree is back in the courtyard, though no one will believe Ivanko's story about the old man in the forest.

But the context is as important as the story. We see inside the peasant home with its big central room and warm fireplace. The preparations for Christmas eve supper are underway, and the folk traditions of the season, both pagan and religious, dominate the story line.

Robert Saad's camerawork gives the film a rich tone and there are some wonderful night scenes in the forest. It comes as a surprise that one can film in Oshawa and come up with a corner of the Ukraine.

The film makes no pretense of striking out in new directions. On the contrary, it's made up of stock situations which were sure to work and which do. It tackles the old questions of faith, superstition, tradition, love and the family, and does so by making these notions accessible to children. Mendeluk's press kit even includes "Discussion Questions" like, "Is it faith or naiveté which guides Ivanko? Does intuition or superstition guide the mother?" and "Do you think the father should have sold the tree?" These are good questions and I'd like to sit down with some children who have seen the film and talk about them.

Films needn't be aesthetic masterpieces to be useful. They needn't cost a fortune or be funded by the government either; Mendeluk found his backing through some Ukrainian-Canadian businessmen. This film was made with a purpose: to find its audience and to sell as an interesting, even educational reflection about Christmas and to sell as an interesting, even educational reflection about Christmas these points, has been shown nationwide on television and sold to Disney. This will allow its producer-director to go on and make another film. For a first film, that's a lot.

by Connie Tadros

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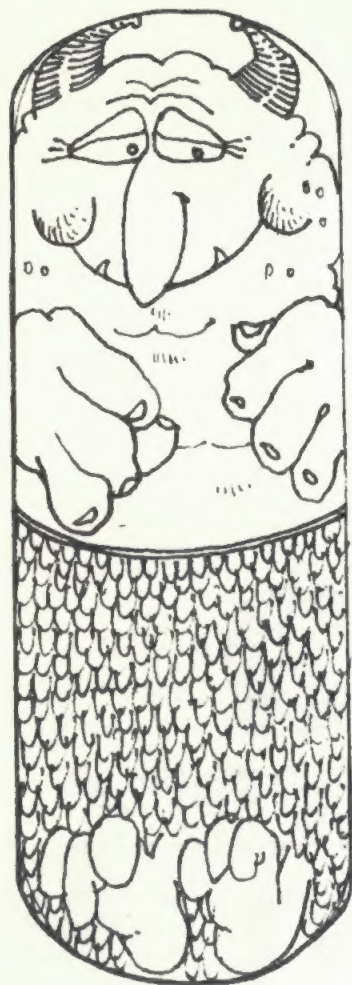
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CAPSULES

by Natalie Edwards

A personal and totally arbitrary selection of 2 dozen short films from among hundreds.

drawing by Danute Sarunas



At Home. Dir. Martin Lavut. A favorite 1968 Canadian short. Thirteen ridiculous absurd, and delightful minutes watching an eccentric collector fill up his apartment with everything from Kewpie dolls to plump dimpled old ladies. CC: 19; 61-62. D: CFMDC 1968.

At 99: A Portrait of Louise Tandy Murch. Dir. Deepa Saltzman. 1975 Canadian Film Award winner for a documentary film under 30 minutes, this astonishing first film captures the essence of a most remarkable near centurian with such respect and love that her contagious optimism and determined strength elicited prolonged applause and bravos at a Toronto showing. CC: 17; 80. D. + P: Sunrise Film 344 Walmer Rd. Toronto, 1975.

Aura-Gone. Dir. Ne. Livingston. After a disconcerting opener, the film settles to a prolonged study of the glass doors of Mt. Sinai Hospital, Toronto. The sound track variations and multiple mirrored reflections as well as actual entry and exit of people through these doors creates an hypnotic layered succession of images seen from a fixed camera position, (reminiscent of being left waiting in the car when one was a child). CC: 23; 39. D: CFMDC. P: York University, 1975.

Backlot Canadiana. Dir. Peter Rowe. This is the painfully funny account of how our potential Canadian film quota plans were scrapped in 1946 for mere mentions of our country in Hollywood films. In a lively 20 minutes you can get the same sense of indignation and irony that Berton's well-documented tome *Hollywood's Canada* delivers rather more heavily. CC: 20; 62. D: P. Rowe, 9 Cunningham Ave., Toronto, Ont., 1974.

The Christmas Tree. Dir. George Mendeluk. The music of the Ukrainian Bandurist Chorus back this colourful half-hour folk-tale of a poor little Ukrainian boy and his loss of a beloved fir tree and eventual discovery of the magic of Christmas. Adapted from a Kochubinsky story, it is a pleasant routine Christmas show with the added display of some Ukrainian folk clothes and customs. Prod: Yalynka Films. D: Faroun Films (E & F) 1974.

The Clinton Special. Dir. Michael Ondaatje. An exploration of the means and the ends achieved when Theatre Passe Muraille moved into the Ontario countryside to construct a theatrical production out of the farmers and their histories, which does far more than reproduce the show or record its production. The actors, the farmers, and the conversion of life into performance creates a many-levelled examination of the basis of theatre by skilfully employing film. CC: 22; 17. D: CFMDC 1975.



The Clinton Special

Cream Soda. Dir. Holly Dale. Bad sound and dim red light do not seriously harm but rather enhance this direct-cinema look at the inside of a body-rub parlour. Uneven, and roughly put-together, the 12 minute short carries an air of authenticity as we eavesdrop on some unusual shop-talk. CC: 23; 39. D: CFMDC 1975.

Da Da Da. Dir. Ian Bell, Peter Hodecki, Charles Macrae, G. Gray Miller, Jack Mongovan, Denis Neil. First prize winner for animation at the Student Film Festival, it exults in the wonders of the water closet, as a song and dance routine begins in toilet stalls and ends with the space transformed into a studio musical set, all in less than two minutes. CC: 23; 36. P: Sheridan College. D: CFMDC. 1975.

Her Decision. Dir. Glen Saltzman. Styled as a black and white silent this 17 minute parody is backed by the accompaniment of virtuoso silent film composer Charles Hoffmann, formerly of MOMA. The updated uptight ending is something of a disappointment, adding a bitter seventies touch to a basically delightful little facsimile. CC: 23; 38. D: Gorge Cinema, Elora, Ontario, 1973.

Love at First Sight. Dir. Rex Bromfield. Valeri Bromfield and Dan Ayroyd, trained in the art of comic review, here present a most unusual pair exploring love from a neglected viewpoint. Bromfield's direction doesn't bombard with gags, but lets the audience find the humour of the situation and enjoy the quirkiness of life. CC: 15; 77. D: New Cinema. 1974.

Four to Four: Dir. Peter Thomson. This adaptation of Michel Garneau's play *Quatre à Quatre* in which four generations of the women of one family meet in a mystical mind-space to compare philosophies, desires and tribulations in their lives, offers acting plums to the four principals: Trudy Young, Judith Hodgson, Michèle Chicoine and Charlotte Elunt. But the extensive use of close-ups and overly theatrical approach make it deadly as a film, despite sturdy efforts by all.

Lyle Leffler - Last of the Medicine Men. Dir. Michael Hirsh. An entertaining and unusual documentary of an 84 year old maker of tonics and teas, who once sold snake oil and played the accordion while his wife Baby wrestled a dancing bear. CC: 17; 81 D. + P: Nelvana Ltd., 525 King St. W., Toronto. 1974.

The Magical Mountain. Dir. Josef Ruff and Bob Lyons. A stunning hour-long documentary on the island of Java in Indonesia that overflows with superb photography and carefully controlled material so that the end result is a non-structured awareness of the people, customs, geography and economics, with no direct narrative or voice-over instruction. An old man tells anecdotes and relays bits of wisdom, Noel Harrison sings 14 light songs, and the camera roams the country, while we feel as if we truly were visiting. D & P: Ruffcut Film Productions Ltd., 70 Dupont St. Toronto. 1975.

Main Street Soldier. Dir. Leonard Yakir. A half-hour cinéma vérité acquaintance with Ray McClear, a World War II vet and professional drunken bum whose philosophies and judgments are the raw material of an O'Neil or Callaghan. The young Winnipeg filmmaker and his experienced subject exploit each other for their own needs, revealing a sensitive, fascinating relationship which exists just below the surface of the film. CC: 21; 38-40, 48. D: CFMDC. 1972.

Metamorphosis. Dir. Barry Greenwald. Bob Green performs with skill as the everyday ordinary bourgeois man who adds an element of excitement and adventure to his regular daily routine by incredible additions to the surprising number of things he learns to manage alone in an elevator, going down. Under the pixillated humour lies an ominous sense of futility and the brief 10 minute film is strongly controlled for subtle effect. B/W: CC: 23; 38. D: Faroun Films. P: Conestoga College. 1975.

My Friend Vince. Dir. David Rothberg. Vince is a small time con artist and exploiter of human vulnerability, and under the lens of Howard Alk we see him reveal a piteable and unappealing self in this 40 minute direct cinema portrait. But when the roles are reversed and Vince and Alk interrogate director Rothberg, the prying medium shows how everyone is vulnerable under scrutiny and the result is an excellent prod for discussions of motives and integrity in film. CC: 22; 49. D: CFMDC. 1974.

One Hand Clapping. Dir. Clay Borris. This is primarily a film about a family and how they handle the problem of a deaf-mute daughter. It is not a study of the feelings of the girl herself. As the family is the filmmaker's own the straightforward and unsentimental approach has added values in this frank and unpretentious exploration. CC: 19; 63. D: CFMDC.

Potlatch. Dir. Dennis Wheeler. Solidly researched, strongly motivated, the film reveals the injustice of the infamous Potlatch laws that forbade the Indians their ancient tribal rites by which surplus wealth was exchanged for status. Documentary footage, old film clips, stills and dramatic reconstructions present the evidence in depth. CC: 21; 49. D: Apply to CFMDC.

Reunion. Dir. Murray Battle. An ex-soldier, released from prison for his wife's funeral, cannot cope with the present, and tries to retreat to a vanished past. Jack Zimmerman and Karyn Morris are fine in this 28 minute 16mm York University film shot sensitively by Mark Irwin. CC: 17; 81. D: CFMDC. 1974.

Second Impressions. Dir. Lorne Marin. A non-narrative experimental 9 minute colour film investigating the nature of the frame, of space, and of events in time by use of disconcerting impressions and double exposure. Images appear, disappear and overlap accompanied by soft classical music

and enveloped in a dreamy mesmerized atmosphere. CC: 23; 37. D: CFMDC. 1974.



Michael Asti-Rose in Silent Movie

Silent Movie. Dir. Michael Asti-Rose. Somewhere between the Goons and Kafka resides the ineluctable humour of Asti-Rose, an astonishing, creative and quite unique filmmaker. This silent film really is, and furthermore it is funny, weird, and somewhat suggestive of paranoia, schizophrenia and other parlour games. Try it, but don't quote me. D: CFMDC. 1975.

Thursday Auction. Dir. Rob Wallace. This 15 minute colour documentary captured the noise and colour of an animal auction in the Kitchener, Ontario stockyards as well as first and second prize in the Student Film Festival in Montreal this year. It's a routine work documenting a passing occasion, with appropriate rich dark interior colour and light. CC: 23; 37. D: CFMDC. 1975.

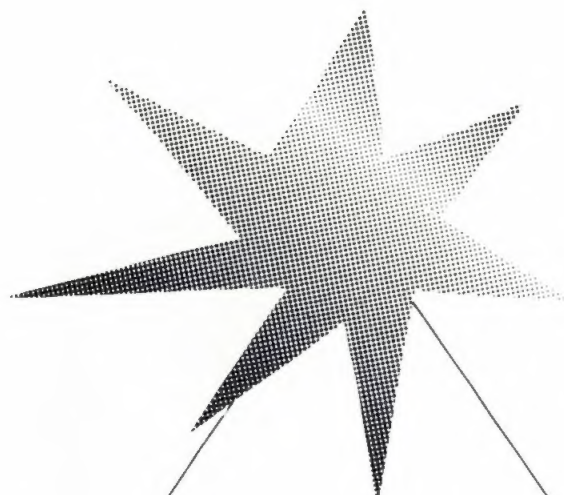
Two Four Time. Dir. Leila Basen. Based on the influence of magazine literature on gullible people, this tiny anecdotal short offers an appropriately glossy miniature of a couple, played by Liz Widdess and Richard Headaffin, who would like their emotional life to be as slick as their dress and environment. CC: 24; 1975. P: York University. D: none.



Liz Widdess in Two Four Time

The Understudy. Dir. Paul Shapiro. Five former Ryerson students created this interesting little fantasy fiction about an actor who stumbles upon a disconcerting old man (charmingly played by David Beard) in a strange old house where the forties seem to overlap the present, and even the fact of death seems part of play-acting. D & P: Daybreak Film Productions, 67 Portland St., Toronto. 1975.

HOLIDAY GREETINGS



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